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Music Educators Journal

Music Educators Journal

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Vol. XXXV, No. 5 April 1949

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

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128 Pages

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Bulletin Board

MENC Division election reports have been received from four of the six 1949 biennial conventions at the time of going to press:

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Music Week Advertising Contest is being sponsored by Targ and Dinner Inc., Chicago, for the fourth year to promote interest in National Music Week (May 1-7). Piano, radio, record, and general music merchants and department stores with music departments have been invited to submit ads which will be judged for their impressiveness and effectiveness in capturing the spirit of Music Week. First prize is \$100, second \$75, third \$50, and there are three prizes of \$25 each. All winning ads will be displayed at the Music Trades Convention to be held in the New Yorker Hotel, New York City, July 25-28. Judges are C. V. Buttelman, executive secretary, MENC, Robert L. Shepherd, publisher of the School Musician, and Glenn Burrs, publisher of Downbeat Magazine. Tear sheets of the entire page on which the ad appears should be mailed before May 15 to Music Week Contest, c/o School Musician Magazine, 28 East Jackson Blvd., Chicago. A merchant may enter any number of ads, the only requirement being that ads should appear immediately preceding or during Music Week. Neither the size nor the medium in which the ad appears will be criteria for judging.

Chicagoland Music Festival. The Chicago Tribune Charities, Inc., has announced its twentieth annual Chicagoland Music Festival, to be held Saturday night, August 20, in Soldiers' Field. More time is to be devoted to field activities in this festival, according to Philip Maxwell, festival director. Internationally known stars of the

(*) Indicates the retiring president who, by provision of the MENC Constitution, automatically becomes first vice-president for the ensuing biennium, July 1, 1949-June 30, 1951.

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ANIMAL MAGIC by Henry Cowell	3.50	5.00	.75	30
CARIBBEAN SKETCH by Pedro Sanjuan	5.00	7.50	1.00	35
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music world will be presented in addition to the festival symphony orchestra, directed by Henry Weber, and large choral groups, conducted by Edgar Nelson. Preliminary festivals and musical competitions again will be held throughout the United States prior to the Soldiers' Field event, and contest winners again will participate in the Chicago program. Captain Howard Stube will be in charge of instrumental participation, and Fred Miller will be held supervisor. A. A. Harding, retired bandmaster of the University of Illinois, will be a speaker at the thirteenth annual festival luncheon August 19. Copies of the brochure outlining rules for the music competitions may be obtained from the festival office in Tribune Tower.

American Academy of Teachers of Singing has available "Program Building for Young Singers," an outline offering recommendations "for the purpose of assisting the serious young singer to present himself satisfactorily, through the medium of a well planned program." The sheet includes: Fundamentals of Program Building, Outline for Program, and Supplementary Suggestions on attitude toward audience and stage deportment.

The Academy's "Tenth List, Recital Songs by American Composers," is also available. Compiled to emphasize "the importance, musical worth, and charm of the many vocal compositions contained in our native repertory," the list is obviously not intended to appear as a complete catalog of American song material but to provide a comprehensive survey consisting of a selected number of representative and highly acceptable songs for inclusion in present-day recital programs. Copies of these publications may be had on application to Harold C. Luckstone, secretary, 19 East 96th St., New York 28.

Kiwanis International 1949 action program for music includes making the benefits of musical training available to every school child. The organization's International Committee on Boys and Girls Work has sent six suggestions to the 2,840 Kiwanis clubs in America. They are: (1) Survey your school system to determine the availability of facilities for music and other cultural training. (2) Encourage the teaching of basic music courses in schools. Suggest that your school board seek adequate funds for this program and help it obtain these funds. (3) Obtain literature on a unified program of music advancement from the American Music Conference, 332 South Michigan Ave., Chicago 4, Ill. (4) Provide teaching and instruments, and assist in music festivals, contests, and amateur art exhibits. (5) Provide necessary equipment, uniforms, and transportation for school orchestras and bands. (6) Recognize talented individuals and groups by bringing them before your club.

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*Band accompaniment published — see above

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Philadelphia 3, Pa.

they: like to work with people, enjoy working in music, have learned to play an instrument or sing well under competent guidance, have participated in band, orchestra or chorus for several years, and have had some instruction on the piano even though to a limited degree. The bottom line contains a space in which teachers may insert their names so that students will be able to discuss the possibility of a career in music education more fully. Paul Van Bodegraven, associate professor of music education, University of Missouri, Columbia, states that as long as the supply lasts, he will send a poster to anyone who would profit by having one.

Special Music Issue. Education Magazine made its March 1949 number into a special music issue under the editorial supervision of Lloyd F. Sunderman, director of the Arthur Jordan Conservatory of Music, Indianapolis. The thirteen articles in this issue, which cover a broad range of topics, were contributed by E. Thayer Gaston, Vanett Lawler, Russell V. Morgan, Norman Phelps, Viola A. Brody, Marguerite V. Hood, Marion Flagg, Edward J. Duck, Lloyd F. Sunderman, Marion Loveless, Margaret Welch Wilson, John L. Patton, Jr., Carl G. Miller. Copies of the magazine may be secured from the publisher, The Palmer Company, 370 Atlantic Avenue, Boston 10, Massachusetts.

Stolen Instruments. Journal readers are urged to be on the look-out for eleven band instruments valued at a retail price of \$1,500 which were stolen March 22 from the Unionville (Mo.) High School. The missing instruments are:

(1) Elkhart Tenor Sax, lacquer finish. Serial Number 10840.

(2) Clarinets, all B-flat: (a) Barbier, wood, 5720; (b) Barbier, wood, 6201; (c) Barbier, wood, 6281; (d) Moenning Bros., ebonite, 31395; (e) Elkhart, ebonite, not registered; (f) Rene Du Mont, metal, D4048; (g) Victor, metal, not registered.

(3) Trumpets: (a) King Liberty, gold and silver, 272706; (b) Olds Super Model, lacquer, 30980.

(4) Cornet: Reynolds, lacquer, 12041. Anyone who can identify any of these instruments is requested to contact Sheriff Stillman Beary, Unionville, Missouri, by collect telephone or telegraph. Jay D. Meek, band director of the high school, had been struggling for years to build up sufficient instrumentation in the local band and had his goal in sight when the burglary took place.

Twelve Scholarships Announced. A program involving eight summer camp scholarships and four year-around scholarships has been arranged by the National Federation of Music Clubs. Among the four new scholarships this year are one whole and two partial scholarships totaling \$1,600 at the famous Apollo Boys' Choir School, Dallas, Texas. Boys between nine and fourteen years of age whose voices are unchanged were heard in District auditions between February 21 and March 6. Further information may be obtained from choir director Coleman Cooper, 6957 Lake Shore Drive, Dallas.

For the first time, the Federation is granting a full scholarship of \$250 to

CONTINUED ON PAGE SIXTY-ONE



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Better Music Education for More Children

CHARLES M. DENNIS

THE PLEASANTEST EXPERIENCE a president could have would be to take the time allotted here today to tell you how wonderful you are and what a great organization we represent. There is abundant justification for such statements, you may be sure. The wider grow my contacts with our members throughout the country, the greater grows my respect and admiration for their personal and professional qualifications. No educators' group can surpass ours in devotion to a cause and ability to get things done. This meeting with its comprehensive program offers abundant proof of this claim. The Music Educators National Conference is at a high point in prestige and accomplishment. One who has served so briefly as I, can say such things without hesitation. At the end of my term of incarceration I shall say nothing—just accept the new suit of clothes and five dollars I understand are given to retiring presidents, and walk into freedom.

However, it might be more wholesome to hear some expressions not entirely complimentary; to think about areas where weakness may be discerned. This can be done without indicting any group or individual. I and many of you must assume our fair share of guilt for pedagogically doing that which we ought not to have done and leaving undone that which we should have done. So, please permit me to drop a slightly bitter berry into our brew.

It might well be that the growth of music education of necessity has been along certain lines. Social conditions largely determine the direction of much of education. At least let us assume that the form of our development was inevitable under the conditions of our American type of existence during the first third of this century. Many of us can recall those years as a period of comparative relaxation. On the contrary, life in these days is so different, so frightening, so complex that we are forced to reexamine our attitudes, our intentions, our achievements, and ask ourselves if these are worthy or even adequate.

Let us consider three phases of life where these changes are most apparent and directly affect our field—educational, political, spiritual. It is, of course, impossible to isolate them from each other; they are interdependent, but each demands consideration.

It was stated by an Englishman during the Spanish Civil War: "The river Ebro flows down Oxford Street";

From the manuscript of an address delivered by President Dennis at the biennial convention of MENC Eastern Division, Baltimore, Maryland, March 8, and at subsequent Division conventions of the 1949 series.

equally so, Mr. Molotov's negatives have their impact in Prairieville Union High School; and what happened a generation ago in some American college courses in political science is now affecting the Berlin blockade. So, too, we cannot evade the obligation to do what each of us can to make the future more secure and equip our youth for meeting it.

Several years ago we had a rash of reports on General Education. It was as though there was an almost simultaneous recognition of inadequacy in education. If you read any of these reports, you must have been impressed or even shocked at the scant treatment of music as a factor in General Education. I take it that General Education is a term used to identify that type of schooling which is not vocational or professional training—that which affects the student's self rather than his livelihood. This is certainly where music education belongs. We have constantly disclaimed any intention to make professional musicians of our pupils. How could we have so failed to impress the authors of these reports? I suggest, as one reason, that our theory and practice have been at variance. In us the musician has almost invariably overshadowed the educator. Prestige, good salaries, favorable school conditions have come to those able to take groups of youngsters and mold them into playing and singing groups which challenge comparison with professional organizations. Emulation on the part of many others has been inevitable, projects have been organized to further stimulate professional standards, while community pride has often dictated the trend of local musical development toward the "thrill" classification. Many school administrators, avid for good public relations and sensitive to their own tenure, have given impetus to the movement. This phenomenon has given all of us reason for pride—these are *our* boys and girls! The most talented of them enter colleges where, even though music heads frequently speak disparagingly of their preparation, they make possible symphonic, choral, and concert organizations undreamed of in many of these same schools twenty-five years ago, and also become units in marching bands, whose maneuvering at football games sends the crowds into ecstasies. They graduate, go into music education, tighten the performance standard another notch, and the spiral continues upward.

If this picture is not greatly overdrawn, it indicates one reason why, to many general educators, our field remains on the educational fringe, an entertainment

agency within the school, and an advertisement without; in short, a "special subject for special students, taught by special teachers." Oh, yes, our courses of study should reassure them, but what we *do* speaks so loudly, they cannot hear what we say.

Politically, we are engaged in an ideological contest, which could at any moment break into overt hostilities. Steadily the lines are being drawn, and nation after nation is taking its place on either side. One philosophy favors the individual's right to think, speak, act—within broad limits—as his conscience dictates; permits him a free choice in electing public officers, in his selection of an occupation, and allows him to achieve as much as his ability and industry may determine. The other considers the individual as an organism within his social order, and imposes loyalty to that order in thought, word, and deed; gives him one candidate to vote for or against; restricts his movements and his means of livelihood, and determines his advancement by his services to the party. It even gives political significance to a composer's handling of harmony, form, and style!

Poets, too, must toe the party line. Many of you may have read in *Time*, February 7, the poem quoted from a Prague newspaper. I cannot believe the poet is serious, but it may be he prefers a full belly to an artistic conscience.

Crowd after crowd left the factory gates
Workmen with their caps pushed back,
The girls' eyes glistening with love.
And the hands in their caressing
Spoke of human gentleness under the rough skin.
But with the kiss with which the girl welcomed
her lover
I heard an eager question:
"Have the shockworkers in the second foundry entered
into competition with those of the first?
After all, that's where Tonda is,
And he boasted that in performance he'll stick you
in his pocket, beat you with his hand tied behind
his back.
I joshed him, because I know that you are the best
of the lot,
And that you can put your nose to the grindstone
Until the bones in the body crunch with iron."
In the answer of the young foundryman lover—
(His being was plunged deep into the eyes of his
girl)—
I sensed his double-love of life
When he said: "We beat the record,
Joe, Vasek and I, by twenty per cent."
There was love in those words
And no limits between good work and a good wife.
Blood began to well up within me
When she embraced him, her eyes aflame:
"You, my boy, are the best of all."
That's how I saw it that day—
A vast, beautiful life.

You can find worse poetry published in America. However, it isn't a result of political dictatorship.

Thirty years of education have formed the minds of millions in a belief that this is the only true faith.

How do we fit in here? Well, the teacher who imposes the absolute obedience necessary to achieve the high performance standard he requires; who channels the music program so that only the musically skilled can survive; who alone determines how each phrase should sound; who rewards according to the fervor of his following; who closes the door to every musical adventure except the one he has decided upon, is producing just the kind of docile material dictatorship thrives upon. We have given communism a bad name, but fascism doesn't receive quite so much berating.

Don't you ever believe it isn't latent in our society, however! To combat it, we must have people trained to self-reliance, freedom of choice, and some healthy skepticism.

Perhaps it is the spiritual state of the world which should give us the greatest concern. The shatterings of the last war have caused many to accept the idea of a purposeless universe. How, they ask, can we believe otherwise when whole nations, supposedly Christian in ethics, can descend to the level of brutishness observed during the past ten years? If we must achieve by our own unaided efforts, to what end shall we struggle now that God has abdicated? Why not be satisfied with looking after our material well being? How can we believe there is divinity in man when he has found and used the ultimate in human destruction? How can idealism function in a race which might end as the Nibelungen of Wagner's Ring; toiling in deep caves and ruled by an Alberich who renounces Love? This picture is not out of a Buck Rogers comic strip. What happened to Japanese cities in the last days of the war and at Bikini is evidence that if atomic warfare ever begins, life as we know it on this planet may perish. Read "No Place To Hide" by David Bradley for a carefully presented picture of the probabilities.

Our worship of applied science has brought us to a crossroads where we cannot avoid facing certain alternatives. The gadgets we have produced are actually capable of possessing us. The new electronic thinking machines exceed human mental capacity. The speed of communication has not only made the world a neighborhood, it has increased the tensions of life to such an extent that an increasing proportion of us simply cannot take it, and attempt to escape from reality. The mounting number of inmates in mental hospitals and jails, and the increase in chronic alcoholism and psychosomatic diseases are some of the results of our current tempo of living; it cannot help but produce sick people. Occasionally an incident brings sharply to mind how small our world has become. On the Monday following the Executive Committee meeting in Chicago last November, I dictated to a stenographer in the headquarters office a number of letters I had been instructed to write. There was time to type but two before I had to leave for the airport. That evening I arrived in San Francisco, and at 2 o'clock the following afternoon the letters I had dictated the morning before, 2,000 miles away, were brought to my desk to be signed. I recently heard a speaker say that in our stagecoach days it was frequently necessary to spend several days in a barren locality until travel conditions improved. No one complained, but nowadays we get irritated if we miss one section of a revolving door.



I am afraid that I sound to you like a prophet of doom. Nevertheless if these things are true, they become meaningful to us as educators. What adjustments or additions can we make in our teaching approaches to make music education contribute most effectively to life? We can, of course, go along with all that is superficial in living, becoming educational "juke boxes," and intensifying the glamour element in our field. But we must admit that glamour frequently results when the attractiveness of the package exceeds the quality of the product.

No, we need to make music education an important factor in the educational, political, and spiritual life of our country now and in the world eventually. Let us have no small conception of our subject. It has been a means of spiritual communication between men since civilization began. It is associated with the deepest feelings of patriotism. It is that part of education which aids most in "the pursuit of happiness," the element which the founding fathers placed next to life and liberty among the things which are basic to our way of life.

In a recent book by Robert Nathan one of the characters says, "Whoever has known beauty will remember it forever; whoever has known happiness will never believe that the world is ruled by sorrow."

This is our opportunity: to reveal beauty; to give to youth an understanding and a means of utilizing music throughout life; to experience the satisfaction of working with others on a basis of equality to produce musical beauty; to make clear that the existence of the artist—"one who does what is in front of him to do as beautifully as one knows how to do it"—is one argument for purpose in the universe; to believe so passionately in the contribution of music as an enricher of life that we

will find means to extend its benefits beyond the talented few to the needy many.

Give up our advanced ensembles? No indeed! But build them upon a broad base of interest and participation. Think of them as a means of developing the individual, and cease thinking of the individual as a means of building the ensemble. One way is democratic, the other fascistic.

In education let us do less teaching of music and more teaching of children; in the political field let us align ourselves with the Yogi instead of the commissar; in the realm of the spirit let us lead our charges from the Slough of Despond on to the Delectable Mountains.

Yes, we have a job to do for which we must be trained and for which we receive a salary. But we also have a calling to fulfill; we are engaged in saving souls, not for a future Paradise, but for richer living here and now. For this we must train ourselves and, as compensation, receive more satisfaction than we ever dreamed possible. Let us stand up and be counted with Handel, who, when complimented by Lord Kinnoul upon the fine entertainment his "Messiah" had given the town, replied, "My lord, I should be sorry if I only entertained them—I wish to make them better."

Human Relationships in Music Education

MEYER M. CAHN

THIS YOUNG FRIEND, like most music educators, was conscientious about his job. He worked industriously in school, after school, week-ends, and evenings. He attended music educators' conferences, lectures, and demonstrations. He took private music lessons, studied additional music theory. He bought the latest music books, and read them. But, at the end of his first teaching year he was fired from his job.

He went on to another job. He studied even harder, attended more lectures and demonstrations, and read more books. Again, at the close of the school year, he was informed by his administration and school board that his services were no longer welcome.

These administrators and school boards admitted they had sparse knowledge of music. They did not attempt to criticize my young friend on that score. But they did know the people in their community, and they readily recognized the disastrous results of this man's poor human relationships with these people.

This young music educator was fired because he couldn't get along well with people.

Most people who are fired from their jobs are fired for the very same reason. With music educators, the skill of good personal relationships is doubly important. Music educators not only work with people, *they work for them.*

It takes a great deal of cooperation from students, parents, administrators, and colleagues to put over a good music education program. It takes close, personal

dealings with those people under all sorts of conditions—fatigue, harassment, frustration, impatience. And many a music educator falls flat on his face, not because he can't write an interesting fugue, but because he can't hold his tongue during an angered moment.

If personal relationships are so terribly important to the success of the music educator, then why don't colleges, universities, and teacher-training institutions give more serious attention to their training and development? I don't know.

A fairly recent study¹ has proven the fact that financial success in most jobs—even in such technical lines as engineering—is approximately fifteen per cent due to technical knowledge and eighty-five per cent due to personality and the skill of leadership. If this is true, then our emphasis upon technical matters in teacher training and at our professional conference meetings has been somewhat misplaced. The science of progressive supervision seems to be ignored.

At the 1948 Music Educators National Conference meeting in Detroit, it was recommended that additional time be spent on specialized music study during the college teacher-training program. It is true that music educators should be well grounded in their field of specialization. But the realities of teaching young people—from elementary school through university—call for a greater emphasis and, in many cases, an introduc-

¹Research under auspices of Carnegie Foundation for the Advancement of Teachers. Later confirmed by Carnegie Institute of Technology.

tion to the study of human relationships with a view to the development of strong, effective leadership among music educators.

One of the first jobs of the music educator is to encourage people to participate in music activities—not only for their school years, but for their entire lives. The process of encouragement is not a short one. It is a continuous process. More than initial success is required. A large sign-up for a music course is not always sufficient proof of success. The road to musical understanding and insight is a long one strewn with obstacles, and only a warm-hearted educator who is skilled in the manipulation of human affairs can safely guide young people along that road.

Large industrial organizations are now fully aware of the importance of the techniques of good personal relationships. Foremen, managers, salesmen, executives, and others are being schooled in these studies during working hours at company expense. Many private schools are thriving because of similar offerings. In business, leadership know-how pays off. In education, it should pay off just as well.

Most teacher recruits have high ideals and fresh ideas which they are impatient to place into practice. Yet, as they bustle through their first years, they hardly do adequate jobs, let alone the distinguished jobs they wish to do. Most of the failures are caused by the fact that these teachers have plowed through their human relationships as though human beings were lumps of clay.

The teacher recruit goes out to the job with the tools we have given to him. He can write a fugue; he can conduct a Beethoven symphony; he can play many different instruments. He believes these and other music skills are of primary importance. But these music skills are secondary. Not until he has mastered the skills of getting along with people, understanding them, and being able to lead them, will these music skills be of value to him in his work.

The music educator's job is, in many ways, similar to the job of the professional baseball manager or the football coach. Success in these jobs requires organization and teamwork. It requires a leader who can get the best out of each individual and mold all the individuals into an efficient, happy, and successful organization.

This is done with good, sound, progressive leadership, with practical psychology.

Leadership is not inherited. Rarely is it accidentally gained. It is learned. One grows into it.

Leadership was the most singularly sought-out commodity by the high command during the recent war—and one of the rarest. It was developed, however, by many people during the war years. It had to be. Without it, the twelve million men under arms, and the many millions on the civilian front would have been ineffective mobs vulnerable for defeat.

In some musical circles, there seems to be a tendency to tolerate a very peculiar kind of musical leadership that might be identified as "prima donna leadership." This is the leadership of the so-called temperamental conductor—the overemotional person who is allowed to trample across all the rules of decent human relationships because of some sort of extra artistic gift. Some people believe it is possible to get away with such conduct if they are great enough maestros. But the fact

is that even the greatest maestros don't get away with it. Many first-rate musicians won't take such abuse. It may be a treat to play under a great maestro who mistreats his players, but it is a greater treat for a man to have his own self respect.

The nation-wide Liberty Mutual Insurance Company is so concerned with this entire subject that it has recently published and distributed to its employees a book entitled, "Tips . . . Training in Progressive Supervision." From it the following excerpts are taken, which succinctly compare the old-fashioned boss to the modern leader:

The "Boss"	The "Leader"
Drives men.	Guides men.
Relies upon authority.	Relies upon cooperation.
Says "I."	Says "We."
Instills fear.	Instills enthusiasm.
Says "Go."	Says "Let's Go."
Makes work a drudgery.	Makes work interesting.

The book goes on to list the qualities of leadership that serve to distinguish an outstanding leader from the average.

An outstanding leader:

Shoulders his own responsibility—doesn't "pass the buck."
Understands his men—is friendly.
Plans for self-improvement.
Enforces all regulations—sets a good example.
Respects his men—builds confidence and good will.
Visualizes his men's problems—takes preventive action.
Inspires enthusiasm—develops high morale.
Sells himself and his ideas to his men—gets cooperation.
Instructs clearly—patient and sympathetic.
Originates—takes initiative.
Notifies good performance—gives credit where due.

The results of good leadership are benefits which all music educators seek. Those listed below may easily be paraphrased to fit snugly into the program of any educator.

Some Results of Good Leadership

Respect and confidence of the men.
Teamwork, loyalty, good will, harmony.
Good discipline—fewer grievances.
Initiative among the men—suggestions, ideas.
Fewer production interruptions.
Better response to emergencies.
Smaller labor turnover.
Development of new leaders within the department.
Promotion for the supervisor.
Increased operating efficiency of workers.
Clearer understanding of company policies.

Morale is usually the barometer of an organization's effectiveness. When morale is high, the leadership is good. When it is low, there is trouble ahead.

Morale is kept high through the satisfying of everybody's fundamental desire to be important.

To achieve and maintain high morale, a good leader must, of course, show a personal interest in every person in the group. He must be patient, calm, and fair. He must set his standards and comparisons at a reasonable height. (Some music educators are miserable because their amateur orchestras do not sound like professionals.) He must be a source of encouragement and, when he resorts to criticism, it must be constructive. Finally, he must be liberal with praise.

Perhaps one of the reasons music educators have done such a grand job collectively these past few decades is that their work could have been accomplished only by good leaders. Public school music teaching is a difficult, demanding job. Those who have learned the techniques of leadership have gone forward. The others, like my young friend, have fallen by the wayside.

Music Training for Elementary Teachers

BETH McLELLAN

A thorough musical groundwork is needed, says the author, if teachers are to keep pace with rising educational standards.

TODAY most people in education look hopefully into the future. Things for us are "looking up." Conditions are changing rapidly—more rapidly than is usual in this profession. At last, the average parent—the general public—is aware of problems in education. Popular magazines have brought the problems out of the darkness of educational journals into the limelight of the average man's reading and thought. Experiences of recent years and world conditions of the present are bringing into sharp focus the importance of the kind of education we give our children. We are realizing that the hope for the future of the world lies in our planning wisely for education and putting our plans into action quickly. With this rise from apathy on the part of the people has come the beginning of a new status for teachers. Larger salaries are one indication of public interest and understanding. Higher professional and economic status must at once mean higher standards of entrance into the work of teaching and higher standards of training for it. With realization of the great role of education and with paying for its advancement and development, the community will demand more value for money spent. The quality of education depends upon the quality of teachers. Since forces outside the profession are now joining those within who have long known the vital need for higher teacher standards, there is great hope that soon only the most apt people with force of character and personality and the best possible training will be teaching children.

We have long realized the inadequacies of our teacher-training courses and that consistent improvement of our plan is needed. Teaching is one of the most complex and highly skilled jobs on earth. It requires supreme understanding of human beings and of their relationship to each other and to the forces of the world. It requires vast knowledge and innumerable techniques necessary for leading our youths into understanding of themselves and of the truth and beauty of life.

This is especially true in revamping the preparation of the elementary classroom teacher for the teaching of music. We are aware of our shortcomings here, for although music education has made great strides in the past half-century, we know that it is chiefly through the music specialist and the occasional interested, well-trained-by-chance classroom teacher that progress has been possible. How much greater our progress can be when nearly all teachers in the elementary school instead of a very few are trained to teach classroom music. There are many things to be said on both sides of the question of whether or not it is ideal to have all or part of classroom music taught by a music specialist. However, none of us would be willing to completely divorce music from the rest of children's activities, and most of us would agree that the classroom teacher adequate in music skills and under-

standing can best make the study of music an inspired and integrated part of children's lives. Notwithstanding our views on this subject, the fact remains that today the largest percentage of elementary school classes receive music instruction from the classroom teacher.

To determine how few classroom teachers consider themselves adequately prepared to teach music, one needs only to look through a large number of teacher-employment applications. On page after page we find the word "no" written after such questions as "Can you play the piano?" "Can you lead group singing?" "Can you teach music to children of this grade level?" We do not find that teachers feel so completely unable to teach reading or arithmetic or social studies or science. As a matter of fact, such subjects are often named as specialties in which the teacher excels. The affirmative answer concerning adequacy in music is so rarely seen, however, as to cause those who search for it to go running excitedly toward its writer with a teaching contract waving in the air. How can we account for this almost universal acknowledgment of lack of preparation since the teacher nearly always makes it wistfully with sincere wish that she *were* adept at the work?

The pattern for required courses in music for future elementary teachers is generally the same in training institutions. In practically all, the requirement is for one course in music theory or fundamentals of music and one course in methods of teaching music at certain grade levels. In some colleges only the latter course is required. In only a few is ability to play an instrument or to sing listed as a requirement—and then, almost always, only for teachers of nursery school, kindergarten or primary grades. Briefly, this means that practically all elementary teachers are required to take a course in "how to teach" music. Many are introduced to the intricacies of the musical language through a course which can only be thoroughly inadequate in covering the multitude of ideas involved, and only a very few are required to develop some ability in playing an instrument or in singing. In making such a summary we begin to wonder how we find even the small percentage of persons answering "yes" to the music questions on the employment application, for most of them could not have gained their interest or knowledge in music during the training period. The answer becomes obvious—they brought their interest and knowledge with them to the college or university. A study of piano or voice, good and thorough training in her own elementary school life, a rich home background in which music played an important part—any or all of these experiences might have sent the young person to college with enough music that she could, with the help of the two brief courses, be fairly adequately prepared for teaching it to children.

CONTINUED ON PAGE FORTY-FIVE

The Tennessee Story

GLADYS TIPTON

A Fascinating Bit of Current Music Education History in the Making

A STORY IS UNFOLDING on the mountain slopes and in the river lands of Tennessee. It is a story stemming from a people who possess a deep responsiveness to music, whose ancestors handed down to them a rich store of folk melodies, and who, today, still sing and play these familiar old tunes. It is the story of an awakening, of a developing awareness of the universal human need for experiencing beauty, of an affirmation of the belief that every person can express himself musically, each in his own unique way. It is a story of educators and parents and laymen working together, using the human and material resources at hand as best they can in order to enrich the daily living of boys and girls, and planning thoughtfully for the continued improvement of the children's musical experiences in all schools — from the smallest one-room rural school to the largest city high school.

The scene of our story is laid in the region extending from the level cotton lands of the Mississippi on the west to the rugged Cumberland and the Great Smoky Mountains on the east. The characters are all of the people within these boundaries — adults and children alike, people in the scattered cities and the more numerous towns. And, too, people of the uplands, whose way of living is being inexorably altered by the economic improvements and industrial changes resulting from the Tennessee Valley Authority, by the increasing number of tourists coming from the outland, and through a wider social intercourse made possible by better roads, replacement of the wagon by the automobile, and by wider use of radio, phonograph, and movies. The time is the period from 1945 to 1949, particularly the last year in that half-decade, with a momentary glimpse back into the past in order to get our bearings. The plot concerns things that happen to boys and girls in public schools or, more specifically, things that happen in the musical experiences of the boys and girls in these schools.

The prologue to our story harks back to the last century. Young and old have come from miles around — on foot, on horseback, in wagons — for a day of hymn singing in a grove or churchyard. They bring with them food and provisions to last the day, and everyone joins in the singing, coming and going informally as each pleases. Sometimes a leader "lines out" the hymns, singing a line at a time for others to repeat, and sometimes the gathering is well supplied with old "shaped note" song books which singers read with ease. These were the groups known as the "Sacred Harp Singers."

The scene shifts quickly now to an isolated mountain cabin. A youth idly strums a battered guitar or a home-

made gourd banjo and the grandfather plucks an old dulcimer while others in the large family sing the tunes belonging to their forebears. History is recorded in these folk ballads for all to hear — history of important mountain happenings, history of everyday occurrences, and, of special interest to musicians, history even in the ancient modal structure of the tunes themselves.

The prologue closes with these two reminiscences of a native musical culture, the remnants of which still survive — the singin' meeting and the various kinds of informal music making in mountain family circles which we now commonly call "hillbilly music" or folk ballads. Add to these one other which is familiar to all of us, if you will — the negro spiritual. And with that addition we conclude this brief look back into the past, a look which we needed to take in order to remind ourselves that music, by and large, has been a close, personal experience of the characters in our story for many years. It is not new in any sense, except perhaps as an organized part of the formal curriculum of public schools, many of which are only now beginning to break away from the tight tradition of the three R's.

We come now to more recent events which concern public education as a whole and which form the basis for today's story of music education in Tennessee. We might say that chapter one of our story began in 1945 when the State Department of Education conducted a state-wide survey of public education, the results of which were published last year. Realistically enough, the findings for education as a whole immediately led to legislative action which established a two-per-cent sales tax for the support and improvement of public education. As is usually the case, better salaries, better buildings, and better materials and equipment are now already a matter of record, though by no means a closed chapter as yet. A more important change, however, is the feeling one senses today in visiting schools and talking with educators and laymen — a feeling that something good is happening in education. Things are a stir in our schools. Teachers are questioning the old and experimenting with the new. Workshops, conferences, discussion groups, demonstrations, intervisitations are becoming familiar experiences by this time, and the long pull of improving the quality of teaching is already under way.

Of special interest and concern to music educators, however, were certain findings in the survey describing the status of music in the public schools. These findings were revealing and urgent enough in their implications to initiate immediate action. In the first place, it was discovered that very few schools had planned pro-

grams of music. Basing their conclusions upon reports from 944 representative schools, investigators estimated that in twenty-five per cent of all schools there was no music of any kind, while in fifty-two per cent of the schools music, arts, and crafts combined were allotted only from fifteen to 120 minutes per week. Subsequently, in a series of six meetings with county superintendents and supervising teachers, which will be mentioned later, it was estimated that eighty per cent of the rural schools offered no music.

The survey further emphasized the inadequacy of the music program by pointing out that, while responsibility for teaching music rested primarily with classroom teachers, yet in most instances these teachers lacked the necessary musical preparation. Moreover, there was a scarcity of well-trained supervisory personnel which is so essential in providing adequate musical guidance and in-service helps for classroom teachers.

In addition, a serious lack of room space, equipment, and materials for music was also disclosed — a condition that would, no doubt, inevitably result from the situations described above. Thus the status of music in the public schools was found to be far from satisfactory, and the absence of certain elements which are usually considered indispensable to a well-planned music program in the schools was brought into sharp focus.

Coupled with the above evidence that music in the public schools was inadequate in many respects, however, was the heartening discovery that parents and teachers believed that children needed music as a part of their school experience. For in addition to its function of ascertaining the present status of education in the public schools, the survey also polled public opinion with regard to needed improvements in education. In securing information for the second part of the survey, a group of well-trained interviewers asked a cross section of 8,000 adult citizens ten questions concerning public education in Tennessee, including "What do you think your school should add to its program?" In order of frequency, these adults placed vocational training first, and music and art second on the list. Thus, while certain marked deficiencies in music education were pointed out, there was already in existence the will to improve and extend music in public schools.

Last spring, acting upon the evidence presented in the survey, the State Department of Education arranged to have Lester S. Bucher, a staff member from the music education department of the University of Tennessee, loaned to the state on a half-time basis to serve as music consultant in initiating a state music program. It was agreed that the best way to provide for a stable and continuing development on a state-wide basis was for all participants to work together cooperatively, rather than for one person to assume sole direction of the program. Although this was probably a slower way of working, especially in the beginning, it provided for a steady growth in understanding on the part of all concerned, and gave many people, rather than only a few, the opportunity to assume responsibility and leadership.

In accordance with this plan for developing cooperative working relationships, in April 1948, the state music consultant invited county supervising teachers, classroom teachers, and music specialists of the state to meet together in six area groups to consider the status of music

THE TENNESSEE STORY will be read with keen interest by music educators throughout the United States. The state-wide music education development undertaken in Tennessee is of special significance from the standpoint of the MENC because it involves practical application of and cooperation with almost every phase of the MENC Advancement Program. Particular emphasis, it will be noted, is placed upon those elements of the Advancement Program which pertain to school-community relations and activities, records, piano classes, string classes, elementary music, and folk music.

Although the foundational work in Tennessee has been in progress for some time, it is only during the past school year that the program has come into full operation. Statistics as of March 14 indicate that twenty-three county or city groups (out of fifty-three counties and ten cities who asked for one-day conferences) have held music conferences and reported on them. Miss Tipton writes: "So far participants in these twenty-three music conferences have included: 1,443 classroom teachers, 34 administrators and private music teachers, 87 college students, 94 parents, and 173 children. Approximately one-third of the total number of one-day music conferences are represented in the reports, and around two-thirds are yet to be reported upon. However, very definite trends can be gleaned from even these incomplete figures."

in their schools. From these discussions emerged a conviction that the greatest immediate need lay in elementary and rural schools where, if music was included in the curriculum, it was almost always taught by classroom teachers who lacked adequate preparation. Thus, as a result of these group meetings, attention was focused primarily upon improving both the quality and quantity of elementary school music, as the logical first step in state-wide planning.

Many of the music teachers who participated in these six meetings were members of the Tennessee Music Educators Association. They had been zealous in investigating the existing situation in elementary and rural school music and had demonstrated leadership in proposing measures for gradual improvement. When the state music consultant, Lester Bucher, resigned in June,¹ the Tennessee Music Educators Association, headed by Edward Hamilton, assumed the responsibility for coordinating the results of the six meetings into an official plan which was published under the title, "A Plan for State-Wide Music Emphasis in the Lower Grades (1-8) of the Public Schools of Tennessee"² in the state magazine, *The Tennessee Musician*. Mimeographed copies of the plan were distributed at the three state teachers' conferences in October, and at the same time discussions and demonstrations of elementary school music were given strategic places in the conference program.

In October 1948, with the writer as the new state music consultant, the State Department of Education and the Tennessee Music Educators Association invited representatives of the music education departments in all Tennessee colleges and universities to a meeting for the purpose of considering how to help rural and classroom teachers with music. There were thirty-seven people present, representing nineteen colleges, two city school systems, and two rural regional districts. According to oldsters in the Tennessee Music Educators As-

¹Lester Bucher is now state supervisor of music in Virginia.

²Copies may be secured from Edward Hamilton, director of vocal music, Knoxville High School, or from J. Clark Rhodes, associate professor of music education, University of Tennessee, Knoxville.

sociation, this was the largest group of college music educators in Tennessee ever to gather for cooperative action. In the ensuing discussion this group agreed that: (1) there is evidence of a great need for music in grades one to eight; (2) classroom teachers have had little or no music in their own school experiences and so are inclined to fear it; (3) in helping classroom teachers, it is necessary to begin "where they are" rather than "where we wish they were" in music; (4) the most important single factor in working with classroom teachers is to make their experiences in music satisfying ones, and (5) in college classes and workshops, it is advisable to plan for teachers' active participation in music rather than merely to theorize or talk about it.

Two plans for immediate action resulted from group thinking. In the first place, college representatives agreed to set up permanent "music service centers" for assisting classroom teachers. Secondly, a plan was formulated for organizing as quickly as possible a series of "one-day music conferences" for rural and classroom teachers, on a state-wide basis. These conferences were to resemble miniature workshops and were to serve teachers' immediate needs. In this cooperative venture seventeen colleges and four city music education departments³ offered the services of one or more staff members to provide the necessary leadership. Each of these cooperating groups agreed to be prepared to organize a one-day music conference upon invitation by a neighboring county or city group of teachers,⁴ for it was considered important that the conference should operate on an invitational basis rather than be set up arbitrarily by experts.

A small working committee was then appointed to plan for the conferences in greater detail: Souci Hoover Hall, supervising teacher, Coffee County; Edward Hamilton, president, Tennessee Music Educators Association; George Harris, Memphis State College; R. Lee Thomas, State Department of Education; Gladys Tipton, state music consultant; Catherine Warren, vocal music supervisor, Nashville City Schools; Irving Wolfe, George Peabody College for Teachers. This group met in November to recommend general policies and certain specific procedures for organizing the one-day conferences, some of which might be worthy of mention here.

For one thing, pre-planning was thought to be essential to the success of each conference, because not only is it necessary that organizational details such as housing, equipment, and a mutually agreeable time and place of meeting be decided upon; it is also imperative that the needs and interests of participants be explored before the conference takes place, so that certain definite activities can be anticipated by staff members in their planning. Unless distance or lack of staff would necessitate planning by mail, the committee recommended that a pre-planning meeting with the conference leader and a committee of participating teachers be held well in advance of each conference.

³The following colleges and city schools are cooperating in organizing one-day music conferences: Austin Peay State College, Bethel College, Carson-Newman College, Cumberland University, East Tennessee State College, Freed-Hardeman College, George Peabody College, Martin Junior College, Maryville College, Memphis State College, Middle Tennessee State College, Milligan College, Southwestern University, Tennessee Polytechnic Institute, Tennessee Wesleyan College, Union University, University of Tennessee, Knoxville City Schools, Elizabethton City Schools, Memphis City Schools, Nashville City Schools.

⁴As of February 1, forty-two counties and six city school systems have requested cooperating agencies to organize one-day music conferences for them.

While the conferences were to be organized with classroom and rural teachers specifically in mind, the committee believed that school administrators, parents and interested laymen should also be invited to attend whenever feasible. In addition, it was suggested that each teacher might bring one child with her, so that demonstrations with a group of children could sometimes be included as a part of the day's program. Believing, too, that this workshop experience might prove valuable to college students preparing to be music specialists, the committee urged that they be invited to attend conferences as observers or assistants to conference leaders.

In discussing reasonable accomplishments which might grow out of a one-day conference, the committee sounded a word of caution. They believed that participating teachers would be inclined to return to their classrooms and teach music in much the same way in which they had experienced it in the conferences. For that reason, the committee urged that cooperating staff members make the day of music an experience which teachers would enjoy and understand, and in which they would voluntarily take active part at their own individual levels. In other words, they recognized the necessity for following the same principles of effective learning in working with teachers that good teachers invariably use when they work with children.

The committee fully realized that one day is too short a time for the adequate development of musical skills and understandings, for many teachers would have had little or no previous musical experience. However, they believed one day to be sufficient time for helping teachers sense a few possibilities for extending their musical growth. Thus, if teachers would be inclined to plan in some measure for future development of their own musical potentialities, because of this one day of satisfying personal experience in music, then the committee felt that the purpose of the conference would be accomplished. With this thought in mind, the following guide for conference leaders was adopted:

Accepting teachers as they are now, musically, we can:

- (1) Make each day's musical experience so enjoyable that teachers will want more.
- (2) Help teachers feel that music is not something "special" for only a few people, but that it is, rather, a natural and enjoyable part of daily living for everyone.
- (3) Point all our efforts toward developing willingness and eagerness to participate in music activities which are geared to teachers' needs, abilities, and preferences.
- (4) Help teachers develop a feeling of security and confidence in their own ways of expressing musical ideas, however crude they may be in the beginning.
- (5) Inspire teachers to use imagination in responding freely to music rather than waiting to be directed in the activity by a person representing "authority."
- (6) Help teachers develop some understanding of music, first by directly participating in many kinds of informal musical activities. Later, when music is familiar as a language, teachers will be able to recognize and analyze, in a simple way, the musical elements actually expressed in their responses.

Although the group was reluctant to circumscribe the activities of any conference by recommending specific musical experiences in detail, it felt obliged to suggest certain general activities which might be included in most conferences. As might be expected, these suggestions stressed informal participation in singing, rhythmic, listening, playing, and "making up" activities with much preliminary experience in hearing and expressing musical content in various ways before introducing the formal skill of music reading.

The committee then turned its attention toward con-

sideration of certain techniques for following up each one-day conference, with the thought that unless there were some observable results in enriching the musical experiences of children, when teachers returned to their classrooms, the conference would not have fulfilled its purpose. Some of the suggestions centered around sharing or combining musical activities in schools by such things as exchange programs, Friday afternoon "sings" with two or more schools, or county and city school music festivals. Other ideas concerned the teacher more directly, and included the development of a check list or report of children's musical activities which might be sent to the county or city superintendent's office as well as to the state music consultant; the organization of music planning committees or music interest groups of classroom teachers in a county or city school system, and plans for intervisitation. In addition, conference leaders were asked to identify teachers possessing some musical ability, who might develop into leaders for their particular area, and who would also be of service in future music workshops. It was felt that these potential musical leaders should be encouraged to attend summer school or long-term workshops for further work in music education.

In evaluating the one-day conferences, conference leaders were asked to send to the state music consultant ideas that were unusually successful, as well as suggestions for improving conferences in the future. Similar information will be sought from participants in each conference.

Significantly enough, the committee fully recognized the fact that, while the plan for organizing one-day music conferences is probably a realistic and worthwhile way of attacking the immediate problem of inadequate music programs in elementary and rural schools, it by no means represents the full solution. But there was common agreement in the feeling that, if classroom teachers would become more willing to learn with their children and more inclined voluntarily to seek further musical experiences in college workshops and regular courses as well as from other sources — because of the satisfaction and encouragement they received in the one-day music conference — then a chain reaction of musical development might be set in motion which could eventually result in the finest kind of musical experience for every boy and girl in Tennessee.

Next the committee attempted to look into the future and to foresee next steps. Colleges were urged to plan for summer workshops in music and to include music in all general education workshops. The need for a broad, flexible kind of teaching guide in music to help

classroom teachers was recognized, and it was recommended that when the time should come to consider such a teaching guide, plans should be made cooperatively by music specialists and classroom teachers. The group also discussed the fact that as music educators, county and city general supervisors, and classroom teachers work together in the next few years to improve the school music program, they will actually be preparing themselves to utilize more intelligently the services of a state supervisor of music when the time comes for such an appointment.

CONTINUED ON PAGE TWENTY-EIGHT



TOP: Miss Tipton with a group of classroom teachers singing a ditty about the tambourines — shaking and tapping alternately. "We had only two tambourines, so most of us imitated the motions with our hands, just as children would probably do."

CENTER: Miss Tipton and a teacher experimenting with home-made rhythm instruments. "I'm holding a tomtom made from a gallon tin can, with both ends covered tightly with inner tubing. The teacher is experimenting with the coconut shells for galloping rhythm."

BOTTOM: Forrest McAllister, director of field service, American Music Conference, introducing preparatory instruments to a group of classroom teachers and others — including J. Clark Rhodes of the University of Tennessee (extreme left of picture).

A Program of Music Appreciation

W. EARL WHITAKER

"WITH EVERY CHILD listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows night." These words of the late Hollis Dann, well known music educator and MENC member, express a philosophy which may be considered as the basis of a program of music appreciation launched in the John Gill Elementary School of Redwood City by its principal, Homer Spellenberg. So successful has the program grown and so inspiring to its participants that it has become our desire to find it possible to provide means of placing it in every school in the district. Already it has been possible to get a good start in the Washington School, and installation of equipment for such a project is being considered as a part of new building programs.

The Program's Beginning. The beginning of the program dates back to the spring of 1946. Up until that time, the school had enjoyed radio broadcasts from portable speakers which could be plugged into jacks in the classrooms wishing to hear any particular radio broadcast. However, the antiquated speakers distorted the programs badly and only radio broadcasts could be piped over the system, thus limiting the effectiveness. Mr. Spellenberg felt that with a radio phonograph unit and a permanent fixed speaker in each of the seven rooms, it would be possible to arrange a music appreciation program which could enrich the lives of the boys and girls in his school. School districts are not always able to purchase valuable equipment at the exact moment it is requested, but Mr. Spellenberg's spirit was not dampened. He enlisted the help of a cooperative Parent Teachers Association. The district was able

to finance one half of the cost; the PTA underwrote the other half. In order to save money, the principal installed the speakers under his own power. For approximately \$300 the equipment was ready for the experiment.

In addition to radio broadcasts for which the classes regularly tuned in, other programs were developed. It was thought that children, if surrounded by beautiful music, would either consciously or unconsciously adopt it as a part of their lives and, if deprived of it, would have a feeling that a part of their happiness was missing. With this philosophy as a basis, a plan was arranged for broadcasting to each room recordings of good music.

The Program Plan. The program classifies music under two headings, entrance music, and appreciation selections. When the children enter the building in the morning, they are greeted by a building flooded with beautiful music. In general, the entrance music consists of lively tunes. At the one o'clock hour, the same type of music is repeated, followed by an appreciation selection played after the children are in the rooms. The appreciation selection is announced over the "mike" by a student who is chosen for the occasion. Such a responsibility is sought, for what could be more thrilling than to speak to every boy and girl in the school at the same time? The announcement usually consists of the story of the selection or of its composer, or both.

In the early days of the program, a different volunteer teacher chose the numbers each week and provided children from her class during this week for the introductory remarks. As children became more familiar with the music, requests were made for the repeating of certain numbers.

At the present time, a committee has been formed for the evaluation and selection of records. This committee has been of great service in suggesting records for purchase, which plan the PTA has continued to support, with the result that an excellent record library is gradually being acquired. The announcement responsibility is still being distributed throughout the classes to insure wide interest and participation.

Improved Equipment. With the addition of a new wing to the school the broadcasting program was considered, and a complete new centralized sound system was recently installed. Both radio and record broadcasting is now possible to or between any of the fourteen rooms. The unit also contains FM radio to add to the pleasure. Many types of activities aside from music, to be mentioned later, can be carried on through this media.

Typical Programs. The typical program may be said to consist of a variety of selections representative of



Music class broadcasts may be made to any or all of the fourteen rooms in the building.

better music. Such composers as Foster, Sousa, Strauss, Grofe, Rubinstein, Brahms, and Haydn are to be found on the programs. Entrance music listed consists of such selections as *The Cuckoo Waltz*, *Washington Post March*, *Old King Cole Medley*, *anchors Aweigh*, *Thunder and Lightning Polka*, and *Entry of the Gladiators*. These selections are illustrative of the description we gave the entrance music at the beginning of this article, that of "lively" music.

Selections found under "Appreciation Selections" include such titles as *Spanish Serenade*, *De Camptown Races*, *Nobody Knows the Trouble I've Seen*, *On the Trail* (Grand Canyon Suite), *Ave Maria*, and *Toy Symphony*.

Orchestras featured include the Boston Pop Orchestra, Sousa Band, and the RCA Victor Orchestra, while artists include Nelson Eddy, Fred Waring, and Mischa Elman.

This weekly program is an example of one sent to the teacher each week so she may announce and discuss the programs with her class:

Monday: "National Emblem March," Bagley. Arthur Pryor's Band. "March of the Little Lead Soldiers," Pieme. RCA Victor Orchestra.

Tuesday: "Lights Out" March, McCoy. Arthur Pryor's Band. "A Summer Day," Serge Prokofieff. Max Goberman Symphony.

Wednesday: "Entry of the Gladiators," Fucik. Band of H.M. Irish Guards. "Air for G String," Bach. Mischa Elman, violin. Raymond Bauman, piano accompaniment.

Thursday: "El Capitan," Sousa. Sousa's Band. "Mozart Country Dances," Mozart. Young People's Orchestra. Director—Goberman.

Friday: "Washington Post," Sousa. Sousa's Band. "Said the Piano to the Harpsichord," a musical story by Douglas Moore. Told by David Rose and Gilbert Mack.

Program Improvements. One of the latest developments in the program has been an attempt by an evaluation committee to correlate the broadcast records more closely with the Standard School Broadcast, which is tuned in weekly. At a meeting of all teachers, it was decided to draw up a suggested schedule for the volunteer teachers to use in providing any weekly broadcast. This schedule is in no way binding but only serves as a guide. The teachers felt that at least one day's appreciation should correlate with the Standard School Broadcast for the particular week. In the program example Wednesday's selection fulfilled this function. For the remaining days of the week, it was felt that there should be a repetition of a recently heard selection (Thursday's selection), a repetition of a selection previously heard but not recent (Monday), the introduction of a new selection not previously played (Tuesday), and a musical story (Friday).

Quite often the broadcasts follow this pattern, but when available recordings make it possible, the program includes several correlations with the Standard School Broadcasts, even to the omission of the story. Teachers feel that this flexibility keeps the program from becoming stilted, and with all teachers taking part in scheduling, a variety of tastes is evident in the weekly programs.

Valuable By-Products of the Program. The activity of the pupils in announcing the programs has already been mentioned. This is enjoyed thoroughly by the pupils, but it is only the beginning of activities which have developed since the beginning of the program. What started as a music program has contributed to the

entire curriculum. Spelling bees, number fact contests, and dramatizations are a few of the things which have resulted. Only recently the writer was present when a call came to the principal's office asking if he would enjoy hearing a new song a particular class had learned. He tuned in, listened, and complimented the class without the necessity of leaving the office. The novelty of the situation made the children even more enthusiastic.

The system has also proved very useful as a motivating factor and in making inter-room sharing possible. Children with especially fine oral reports or original compositions or poetry are often selected to share their talent with other classes via the speaker route. Classes studying the same units of work have had the opportunity to share their learnings with each other over the microphone. Recently, a sixth-grade class prepared an original daily script on safety which they broadcast to the school, complete with original theme song, announcer, and station identification.

Even the conduct in the halls has improved because of the influence of the music on the children as they enter the building. Faculty members have noticed and commented upon this. One child expressed it in these words, "When we come in from playing hard, the music seems to make you feel quiet inside."

It is interesting to know that the operation of the equipment is entrusted to sixth-grade children who have been trained to manipulate the dials. Besides freeing the principal from such minor details, this practice develops initiative and responsibility, as was proven by the fact that not once was a program delayed or omitted. This was true even during the period when double sessions were necessary, at which time programs were presented three time daily to reach the three sessions.

Evaluation. To make an accurate evaluation of such a program as has been launched is difficult because of the short time it has been in effect. The test will come in a few years. In addition to school experiences other conditions have influenced the appreciation of music outside of the school. Also, parents who are interested in music help to influence the appreciation of the children.

However, through personal interviews with some thirty children, both those who have been exposed to the program and those who have not, we can arrive at some conclusions which can help us to determine if such

CONTINUED ON PAGE THIRTY-SEVEN



Modern equipment makes possible both intra-room broadcasting and pickup of standard and FM radio programs.

Choral—Dance—Theatre

HELEN PAULA ALKIRE

LOUIS H. DIERCKS

ONE OF THE MOST exciting and rewarding aspects of teaching is the unparalleled freedom to explore and experiment. With it all comes an increased desire to shape nebulous thoughts and ideas into action.

Our particular idea was one of combining dance and song—dance that used the body as an instrument of artistic expression perfectly tuned to a symphony of forty voices.

Music and dance have long been associated, and in addition they have in their historic development come to be recognized as two distinct major arts. John Martin tells us: "In his beginnings, the dancer inevitably sings as he dances. When, however, his movements become too strenuous and demand too much breath for him to continue his song, the bystanders take up the singing for him."¹

It is therefore more than tradition and custom which leads us to believe that the relationship between vocal music and dance lies deep. It might be said that vocal music has a physical and emotional characteristic which is in tune with movement. In the flow of voice and movement, we have the potential substance for a sincere and artistic expression.

Our thinking regarding the unison of the two arts was on a "felt relation" plane which we hoped, if handled with careful organization, could achieve an organic wholeness and vitality which would result in a product of high artistic merit.

It is from this standpoint that we speak of choral-dance-theatre, a synthetic theatrical form existing only in the act of performance.

Our First Experiment

Using the main thread of the story "Our Lady's Juggler,"² by Anatole France, we designed a two-part continuous dance-song sequence. The simple theme evolved as a communal peasant festival or "Street Scene" in celebration of the "Glorious Harvest of Labors," moving into a contrasting "Church Scene" when the celebration changed to a grateful tribute to "Our Lady." In this scene the Juggler maintained the center of interest throughout until his action shifted the focus to "Our Lady" who through her response drew all to a conclusion.

In the production we attempted to enhance our idea by making use of costuming, lighting, and simple properties. We enlisted the assistance of the Department of Fine Arts, the Drama Division of the Speech Department, the School of Music, and the Department of Physical Education.

¹Martin, John. *The Dance*. New York: Tudor Publishing Co., p. 21.
²The choice of "Our Lady's Juggler" as suitable theme for a dance drama is credited to Bertha Oschner, formerly of the University of Wisconsin.

MENC members who attended the National Conference in Detroit in 1948 will remember the program Choral-Dance-Theatre which received so much acclaim. A decade ago Ohio State University became one of the first institutions of higher learning to establish a theatre to bring together vocal music and the dance. Louis Diercks, professor of music at Ohio State, is known for the important part he played in the founding and in the development. This summer he will offer a course on the choral and ballet aspects of this art form at the University of Kentucky eight weeks' session.

The cast numbered seventy-seven, including sixteen Madrigal Singers, the Symphonic Choir of forty voices, and a group of twenty-six dancers. Each choral group served a specific purpose, the Madrigal Singers accompanying the dancers in the first part and the Symphonic Choir doing the accompanying in the second part.

The peasant festival or "Street Scene" was designed to create a colorful and exiting atmosphere of celebration. The Madrigal Singers and dancers intermingled in song and movement. The dancers sometimes came to the foreground as the singers accompanied the action, and the dancers enhanced the background when the singers came into focus. Our attempt was to produce the desired atmosphere by an integrated action and color tone of both dancers and singers moving as a whole.

The festival grew in strength as the mass action of the crowd became condensed and unified, creating a space and sound volume out of which the Juggler could emerge in his unique manner. Having been established as the center of focus, this Juggler became a lone and pathetic figure of ridicule as the crowd dissolved into the wings.

As the first part moved to conclusion, the Symphonic Choir of forty voices, singing Lotti's "Vere Langores Nostros" from the theatre balcony, sustained a transition into a contrasting second part effecting a religious atmosphere. Simultaneously, a processional of peasant and monk-clothed figures defined the space before an elevated Madonna. As the monks and peasants moved through a ritual and eventually into the darkness, the Juggler slowly approached the Madonna. The voices of the choir singing Thompson's "Alleluia" and the Juggler's dance brought forth a swell in intensity and climactic surge of energy which was then released into a gradual lessening of both the sound and movement. As the Juggler fell prostrate at her feet, the Madonna lifted her head and arms in acknowledgment of his simple gift. The voices overhead diminished into silence.

Results of the Experiment

In the "Church Scene" the choir was seated in the balcony, concealed from the lower floor audience. We discovered that the balcony seating, which idea we stumbled upon partly because of space problems, created a stimulating emotional effect. As the action unfolded before the eyes of the singers, a relationship developed between the singers and dancers which effected a sense of ur-

gency and vitality that was reciprocal for both. The distraction of a visible choir was also avoided.

We found also that if singers and dancers are to intermingle to achieve a "oneness," as was attempted in the "Street Scene," it is necessary to spend time with the singers in a movement experience before staging a performance.

Since 1939, when we initiated our idea and presented "The Juggler," we have explored various types of musical literature treated in similar manner. The most fruitful sources of materials included folk lore, folk music, negro spirituals, and religious music of various faiths. We have worked with short and simple compositions as well as with the more complex ones. Many have proved successful, while others have been discarded.

Our experience, although by no means unique, has forcibly brought to our attention several factors which might be regarded as important to the development of a choral-dance-theatre:

(1) The body in motion as the principal instrument of expression must be in complete harmony² with the vocal music.

(2) Movement must be direct and simple. Ideas must be conveyed through movement but only in abstract terms.

(3) Vocal literature requires careful selection. Music vague in the suggestion of ideas may become enhanced by movements.

(4) The selection of music and movement must serve to stir the imagination of the dancers and singers both in creation and in performance.

(5) An invisible choir is much to be preferred for both performers and audience.

(6) A live chorus is far superior to the best recording.

(7) The music director must concern himself with the overall mood and projection. He should not try to "follow the dancers," but aim to become as one with the dancers, with each faction seeming to follow and lead when the ideal is approached.

(8) Directors should consider the production as a whole in shaping ideas into action by enriching their media through the use of theatrical facilities.

Prerequisites to undertaking a project of this kind would be an equal interest in both art forms, a willingness to experiment, and an enthusiastic approach and procedure.

Students and directors of both music and dance groups should meet to select and discuss appropriate music. The dances can then be composed, rehearsed with the choir, refined and polished, costumed, lighted, and performed.

The dance compositions may be designed by several methods, two of which will be mentioned here. (1) One student can compose the entire composition and teach it to the others, taking into consideration the suggestions from others. (2) The composition can result from the efforts of the entire group, with each member contributing an idea or sequence of movement.

The latter method is particularly successful for a group with a limited background in movement and, when followed, suggests several steps in its procedure:

(1) Prior to the development of the movement patterns, a general plan of structure should be carefully sketched.

CONTINUED ON NEXT PAGE

²Harmony as organic wholeness.

→These pictures show members of the Ohio State University Symphonic Choir and the dance group of the university's Choral-Dance-Theatre, the former directed by Louis H. Diercks and the latter by Helen P. Alkire, co-authors of this article. Dancers are seen interpreting various moods suggested by the music.



(2) In initiating movement, there is an improvisation stage when each dancer puts his ideas into action.

(3) Suitable movements and ideas unfold which can be captured and selected. These can be molded into sequences and built into designed pattern. It is suggested that the entire dance be blocked, worked to the specifics of movement, space, and rhythm as the composition develops form.

(4) Finally, costumes can be designed. If suggestions are needed, ideas might be solicited from cooperating departments such as fine arts, drama, and home economics.

While the dances are being composed, it is most helpful to have some sort of musical accompaniment. Recordings of the choral music prove very satisfactory, and if these are not available, the score can be played on the piano to serve as a frame for the dances. If a piano is not accessible, it is possible to work in terms of musical phrases, using a drum or other device to maintain the underlying beat.

Because the vitality of the song can be projected better through live voices, a certain amount of joint rehearsal is necessary to balance the movement quality with the voice quality. An interaction must take place before a synchronized unity can result.

The following choral pieces are suggested as suitable selections for choral-dance:

Down the Wind, by Tom Scott, Words and Music Inc.

Comin' through the Rye, Old Folk Tune arranged by Harry Simeone, Shawnee Press.

A Fable, by Norman Dello Joio, Carl Fischer Inc.

Old Abram Brown, by Benjamin Britten, Boosey and Hawkes.

Song of the Andes, by Nino Marcelli, Carl Fischer Inc.

A Serenade, by Mario Castelnuovo-Tedesco, Delkas Music Publishing Co.

No Bottom, by Jacques Wolfe, Chappell and Co.

Song of Galilee, by Julius Chajes, Transcontinental Music Corp.

Alleluia, by Randall Thompson, E. C. Schirmer Music Co.

I Doan Care Where, by Jacques Wolfe, Chappell and Co.

Performances of the Choral-Dance-Theatre have been given in both small and large communities, for professional groups and lay audiences. We have been well rewarded by sincerely warm and receptive responses.*

Students participating in the performing groups have expressed enthusiastic enjoyment and have indicated their belief that such a venture has been most valuable for artistic growth, both in appreciation and in performance.

We believe that an appreciative awareness of the aesthetic can be more fully developed by active participation in the creative organization of ideas in action regardless of the medium.

As directors, we feel that the project definitely fulfills the fundamental ideal of the development of democratic work habits and behavior. It demands a close-working relationship between students and directors of each group. Its success depends on cooperative planning and working.

*Actually, it tends to bring about an acceptance of dance by those unacquainted with this medium of expression.

The Tennessee Story

CONTINUED FROM PAGE TWENTY-THREE

Finally, various ways for extending the program were considered. The most pressing needs seemed to center around the following: organizing and expanding instrumental classes, especially in piano and violin; establishing general music for all students at the high school level; encouraging counties and cities to engage properly trained music supervisors; improving the quality and quantity of county and city choral, orchestral, and band groups; enlisting the interest and cooperation of community groups, perhaps resulting in the establishment of community music councils; improving the college preparation of music specialists, so that in addition to being good musicians, these specialists will also have adequate understanding of children and youth; and improving the musical preparation of classroom teachers during their college years.

As a matter of fact, some of these projects are now being developed simultaneously with the present undertaking in elementary school music. For instance, in Coffee County every school has purchased a piano, and plans are being made now to help all teachers and children learn how to play. At the April 1949 convention of the Tennessee Education Association, demonstrations of piano class techniques occupied an important part of the program. Junior and senior high school music festivals featuring chorus, orchestra, and band have long been customary in many parts of the state. This year there are four county music supervisors, in contrast to one such supervisor a year ago. Three counties have

organized school music broadcasts which are operating with a high degree of success. In February, school and community leaders in areas centering around nine cities met together to consider ways and means of improving music for children and youth in their respective localities. The point is that while music in elementary schools is occupying a large share of our attention at the moment, other aspects of the music program are not marking time, but are also beginning to move forward.

As you have undoubtedly guessed by this time, the Tennessee Story is a continued story, which, like Scheherazade and her tales, we hope will never quite be finished. We realize that as each chapter takes shape, other characters, new locales, and a more extensive and perhaps a better quality of plot will also emerge in time. Actually, were the word "Finis" to be written into the story, perhaps self-satisfaction, a feeling of security in the *status quo*, and the comfortableness of habit would motivate our characters falsely. And so instead, we are proposing an on-going, flexible, evolving plan for music education in our state—with opportunity for change whenever and wherever needed. We give you chapter one, as recounted here, knowing full well that the story is only beginning to unfold. For us it has potentialities of human interest, depth of feeling, and far reaching influence. If you would like to help us shape our musical future on the mountain slopes and in the river lands of Tennessee, we invite your comments.

Compiled and Arranged

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Motion Pictures for Music Education

JOHN E. BRASLIN

Teaching Film Custodians, Inc.
Collaborates in Classroom Film
Experiment

STARTING WITH the Eastern meeting at Baltimore on March 5, 1949, two classroom 16mm sound films for use in music education were shown at each of the six Division Conventions of the MENC.¹ These motion pictures, "The Great Waltz," and "Inside Opera With Grace Moore," are excerpted two and three-reel versions, respectively, of feature photoplays prepared by a special committee representing the MENC in collaboration with Teaching Film Custodians, the non-profit distributing affiliate of the Motion Picture Association of America.

Since last July Kenneth Hjelmervik, Vanett Lawler, Margaret Lowry, Lilla Belle Pitts and Alfred Spouse, who comprise the committee, have held regular monthly meetings with the staff of Teaching Film Custodians to develop a program of motion pictures for music education. This committee was set up to cooperate with the film experts in preparing a series of classroom films designed to complement the teaching of music in accordance with specific aims. The statement of aims for the program, prepared by Miss Pitts and approved by the committee, is essentially as follows:

I. *General Aim:* To use sound films as an *additional means of motivating* and enriching musical growth.

II. *Specific Aims:*

- (A) To focus music films directly upon broadening the range of musical awareness and interest.
- (B) To provide backgrounds of relevant associations with types of music periods and surveys of development.
- (C) To improve musical performance in general grasp of structure and interpretation.
- (D) To aid in developing specific skills.

The committee also considered the broad areas in which music films might be expected to make the greatest contribution. These were judged to be "inherited" music (opera, the classics), performance, folk music, and the development of contemporary music. It was decided that three classroom music films be prepared during the school year 1948-49, of which the two screened at the MENC regional conferences have already been completed. The committee is presently engaged in selecting the third.

The development of this program is a joint effort to which the committee members contribute their understanding of classroom needs and objectives, and the film

experts, their knowledge of motion-picture techniques and treatment. A list of music photoplays produced by member companies of the Motion Picture Association was compiled and annotated by the research staff of TFC. From this list the committee selects the titles which seem most promising. The complete shooting scripts of these films are then reviewed by the committee, and those which are approved are screened at subsequent meetings. The full theatrical version of each picture is seen by the group, which then makes a final decision whether or not an excerpted classroom version should be made.

When the decision is affirmative, as in the case of "The Great Waltz" and "Inside Opera With Grace Moore," the committee designates the episodes or musical sequences to be retained in the classroom version. The staff of TFC then prepares a "rough cut" corresponding as closely as possible with the recommendations of the committee. This is screened at the next meeting, and if it meets with final approval, laboratory processing of the film for distribution to schools is begun. Teacher guides to accompany each picture are also prepared by the staff of TFC according to specifications of the committee. [The guide for "The Great Waltz" is reproduced on pages following.—*Editors.*]

On the other hand, if the "rough cut" fails to measure up to expectations, the committee members and film editors confer on further changes, deletions or additions and try again. Thus, before the final classroom version is processed for school use, it must have the approval of the committee or be scrapped.

The music film program is one of several outstanding audio-visual education projects sponsored by Teaching Film Custodians, Inc. This organization is a non-profit corporation established to distribute to educational agencies and institutions selected short subjects and excerpted classroom versions of feature films produced by the following companies: Columbia Pictures Corporation, Loew's Inc. (Metro-Goldwyn-Mayer), Paramount Pictures Corporation, RKO Radio Pictures, Inc., Twentieth Century-Fox Film Corporation, Universal Picture Company, Inc., and Warner Bros. Pictures, Inc.

Organized in 1939, TFC maintains a program to make available to schools films which contribute to education and which cannot be obtained from other sources. The program is carried on without profit to the producing companies or to any educational agency responsible for implementing this service.

The Board of Directors of TFC is composed of the following persons: Mark A. May (chairman), director, Institute of Human Relations, Yale University; Fred-

CONTINUED ON PAGE THIRTY-THREE

¹In addition to the showing at Baltimore, previews were arranged for North Central Division, Davenport, Iowa; Northwest Division, Portland, Oregon; California-Western Division, Sacramento, California; Southwestern Division, Colorado Springs, Colorado, with the final in the series at the Southern Division convention in Tampa, Florida.

TEACHER GUIDE

To the Classroom Motion Picture

THE GREAT WALTZ (MGM)

Distributed by Teaching Film Custodians, Inc.

25 West 43rd Street, New York 18, N. Y.

Objectives of the Film

To present a vivid and living dramatization of the following:

1. The importance of Johann Strauss, the younger, in the trend toward the liberalization of social dancing.
2. The influence of social customs on the creative arts.
3. The origin of the waltz as an art-dance form.

Film Content



2 reels — B&W 20 minutes

The classroom version of the film presents outstanding melodies of the Waltz King. Some liberty has been taken with the chronological order of the compositions in order to present within the limits of a short film such melodies as "Artists' Life," "The Beautiful Blue Danube," "Tales from the Vienna Woods," and excerpts from the operetta, "Die Fledermaus."

Opening with the debut of Strauss, the picture vividly portrays the startling success of his first public appearance. There follows a transition sequence showing copies of Strauss' published waltzes featured in the display of a Viennese music store. This scene symbolizes his success and provides reference to compositions which are not included in the film.

The ensuing episode is devoted to "The Beautiful Blue Danube." Strauss is shown beside the picturesque

river, jotting down the opening notes of his "great waltz." As the melody begins, beautiful photography provides a visual accompaniment to the orchestration.

Exemplifying the composer's versatility, the next sequence presents scenes from the operetta, "Die Fledermaus." Miliza Korjus, the eminent soprano, sings the stellar role in this presentation.

Probably the most charming feature of the film is the episode in which Strauss composes "Tales from the Vienna Woods." He is shown riding through the woods in a carriage with the star of his operetta, when bird calls, shepherds' pipes, a coachman's horn and the rhythm of his horse's hoofs provide the inspiration for one of his best loved compositions. Actually, the sequence is apocryphal; however, it suggests the sources from which he *might have drawn* his inspiration.

The film concludes with the celebration in honor of Strauss, at which the Emperor Franz Josef and the people of Vienna pay homage to their beloved composer.

This classroom version of the feature photoplay was prepared in collaboration with the Music Educators National Conference.

History of the Waltz

The waltz had its origin in the Ländler, an Austrian folk dance characterized by stamping and turning in three-quarter time. It seems to have been introduced to Vienna late in the eighteenth century by the peasants who came to market in the city. The Viennese took it up enthusiastically, but added to it their characteristic sophistication by changing the stamp to a glide and the turns to graceful whirls.

In 1776 Martin is believed to have included the first real waltz in his opera, "Una Cosa Rara." With the dawn of the nineteenth century the popularity of the waltz increased tremendously, and the Viennese by thousands whirled nightly until dawn in luxurious ballrooms. To celebrate the opening of one of these dance palaces, Hummel, a protégé of Mozart, composed a "waltz concert," thereby extending the development of the form. The waltz became music to listen to as well as music for the dance.

Karl Maria von Weber composed his "Invitation to the Dance" in 1819. This was the first waltz in symphonic form, and it reflected the aesthetic potentialities of the waltz.

Joseph Lanner (1801-1848) is recognized as the father of the Viennese waltz. He established the form which was embellished by Johann Strauss, the elder, and brought to perfection by Strauss, the younger. Lanner opened his compositions with an introduction suggesting the main theme; this is followed by a series of five waltzes, repeating a principal melody; and a coda which summarizes all the themes. The music of the elder Strauss is characterized by individuality, for he often disregarded the set forms observed by Lanner, and injected unexpected syncopation to mask the emphasis of three-quarter time.

Johann Strauss, the younger, achieved the ultimate perfection of the waltz form. Many of his introductions are symphonic and the melodies themselves reveal grace, inventive genius and compositional skill.

[over]

Social Backgrounds of the Strauss Waltz Era

The period (1844-1899) during which Johann Strauss, the younger, followed his musical career was one of great social change. It was an era of developing nationalism, and the governments as well as the map of Europe were considerably transformed. Bismarck welded the German state under Prussian leadership and guided it to a position of dominance on the Continent; the Third Empire of France crumbled to ruin in the Franco-Prussian War; the small states and principalities of Italy merged into a united kingdom; the great Austro-Hungarian Empire fell into decay, and England under Queen Victoria rose to world leadership with its trade and commerce. In America the frontier of the United States was pushed from the Missouri to the Pacific, and the Union grew from twenty-six to forty-five states.

In the field of communications it was an age of scientific and technological development. Morse sent his first telegraph message in 1844, the very year of Strauss' debut; in 1876 Bell first demonstrated his telephone apparatus, and in 1898, one year before Strauss' death, Marconi flashed the first wireless message across the English Channel. In 1869 the opening of the Suez Canal and the completion of the trans-continental railroad in the United States marked tremendous progress in bring into closer juxtaposition the peoples of "our shrinking world."

The development of the Bessemer Converter in 1856 signalized the birth of the industrial steel age and opened the way to the improvement of old products and the development of new ones; it also contributed to the rapid urbanization of populations.

Experimentation and research by scientists such as Pasteur, Lister and the Curies struck a decisive blow at ancient superstitions and advanced the health and well-being of the peoples of the world.

In the arts humanitarian writers such as Dickens, Hugo and Tolstoy concerned themselves with social problems of the individual, and realists like Zola led the way toward the examination of broader aspects of social conditions. Musicians and composers tended to reflect the romantic nationalism of the times; among these are Saint Saens, Puccini, Dvorak and Tschaiakowsky.

Strauss and his music are indeed representative of that period of change and progress. The very titles of many of his compositions ("Telegraph Waltz," "Morning Journal Waltz," "Telephone Polka") bespeak the interest in change and invention. The exciting, gay moods of his waltzes reflect the attitude toward social progress, while their inimitable Viennese quality is indicative to some degree of the prevailing nationalism of the period. The Strauss waltzes evolved in a time when people were gay, forward-looking and proud of their achievements; they live today because they continuously reflect the essence of joy and freedom.

Biographical Sketch

Johann Strauss, the younger, was born in Vienna on October 25, 1825. At that time the elder Strauss had already won the acclaim as a composer of waltzes which young Johann alone was to eclipse. Curiously enough, the elder Strauss objected strenuously to his son's becoming a musician; nevertheless, Johann's mother realized the extent of his love for music and fostered his interest in it.

In 1844 young Straus made his musical debut at the Dommayer Casino. His first public appearance was a tremendous success, which he sustained during his entire life. Throughout a career that lasted more than fifty years, melodies poured forth from his pen and his bow "like pure water from an inexhaustible spring." He wrote almost 500 waltzes, polkas and marches as well as seventeen operettas. He travelled extensively, appearing in this country in 1872, and was hailed everywhere as the Waltz King.

Some part of his success must be attributed to Henrietta Treffz, a former opera star whom he married in 1862. She encouraged him to relinquish his conductor's baton in favor of the composer's pen, and made it possible for him to concentrate upon composition. It was probably due to her influence that he took up the writing of operettas.

Following Henrietta's death in 1878, Strauss married Angela Diettrich, a woman thirty years his junior. It was an unhappy union, which ended in divorce five years later. The composer found domestic happiness and love again in his third marriage to Adele Deutsch, whom he wed in 1883. She inspired him anew and brought joy to the closing years of his life.

As the film reveals, all Vienna celebrated the fortieth anniversary of Strauss' debut. Streets were festooned, officials paid him homage, and a mammoth concert culminated the occasion. It was probably the greatest public demonstration ever held to honor a composer.

Evaluations of Strauss

Wagner called Strauss "the most musical brain of the century."

Brahms wrote under the theme *The Beautiful Blue Danube*, "Unfortunately, not by Johannes Brahms."

Hans von Bülow stated that the Strauss waltzes should be presented at symphony concerts because of their intrinsic musical values.

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rick H. Bair, superintendent, Bronxville (N. Y.) Schools; Isaiah Bowman, president, The Johns Hopkins University; Karl T. Compton, president, Massachusetts Institute of Technology; Edmund E. Day, president, Cornell University; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Willard E. Givens, executive secretary, National Education Association; Jay B. Nash, professor of education, New York University; and Francis T. Spaulding, commissioner of education for the State of New York. The trustees of the organization are Mark A. May, director of research, Willard E. Givens, and Carl E. Milliken, former governor of Maine and former secretary of the Motion Picture Association of America. Other officers are Roger Albright, who is also director of the Educational Services Department of the Motion Picture Association, director of distribution, and John E. Braslin, educational consultant.

To date TFC has selected and distributed more than 20,000 reels of film to motion-picture libraries serving schools in all parts of the country. It has also contributed to research in such projects as educational film production techniques, the testing of the usefulness of teaching films, and experimentation with new types of

classroom motion pictures. All funds over and above actual processing and distributing costs which accrue from rental fees for TFC pictures are devoted to further development of audio-visual education. Among the experimental and research projects to which TFC has contributed are the following: The Motion Picture Research Project, Institute of Human Relations, Yale University; the Commission on Motion Pictures, American Council on Education; The Visual Education Division, National Education Association; The Commission on Motion Pictures in Adult Education, American Association for Adult Education; and the Curriculum Enrichment Program in Rural High Schools, State Department of Education, Nebraska.

The music film program itself is actually an experimental project. Whether or not a real contribution to music education is possible through excerpted versions of feature pictures will be determined by the use of the three films prepared this year. If it is found that these pictures achieve significant results, the collaboration of representatives of the MENC with TFC will become a permanent program. It is hoped and believed that the project will justify the expectations and the efforts of all connected with it.

Who Will Start Strings?

Let the Band, Choral and Piano Teachers
Initiate the String Program in Their Schools

T. SMITH McCORKLE

THE BASIC AXIOM in education is to start where you find things. This might well be applied to the problem which most schools face with respect to initiating a program of string instruction. In many, many instances, the answer to an appeal for string classes is that there is no string teacher on the staff and the budget will not permit the addition of such a person. The obvious alternative is to proceed with those music teachers who are already on the staff, whether they be string teachers or not. If they are willing to devote a summer to intensive work, these experienced music teachers can acquire the necessary knowledge, skill, and materials to initiate string work and to carry on for the first year or two. If an interest in strings is awakened to any considerable degree, it will then be a much more simple task for the superintendent or principal to arrange for an addition of a string specialist to the staff.

At first glance such a proposal as a twelve-weeks' course which will prepare an in-service music teacher to do beginning work with strings may seem preposterous. Actually, the situation is not at all beyond the bounds of sound thinking and plain common sense. The two basic factors in the beginning stages of learning to play a string instrument are correct physical positions and accurate intonation. A competent in-service music teacher already possesses a good ear with which to check on intonation. That same intelligent person can without doubt absorb within a summer term the rules and principles for the correct physical handling of each of the four string instruments. This knowledge, augmented by a study of methods and materials, and by adequate training in the basic care of the instruments, can certainly enable an intelligent musician to initiate a string program.

Keep in mind that the only purpose of such a course will be to prepare the present choral or band teacher to *initiate* a string program. It does not pretend to equip such a teacher to carry string pupils into advanced areas of performance. A string class in violin or viola will do well within the first year to learn to play, with reasonable accuracy, fundamental pieces in the first position in various rhythmic patterns. It is not impossible, however, to include some third-position work. On the other hand, even though the teacher may be a string expert, it is always a splendid idea to make progress very slowly until the fundamentals of bowing and accurate first-position fingering are well accomplished. And there is sufficient literature available to give the children all of the musical experience they can absorb within the first year, still remaining in the first position. Such material is available in full orchestrations as well as for string choirs.

With the cello and string bass, position shifting becomes almost immediately necessary if ensemble playing is to be done. The problem, however, while not essentially less difficult than shifting on the violin, does have a different approach and can be handled at a much earlier stage of advancement. Here again materials are readily available, and through these materials full ensemble playing will be possible almost at once.

'So firmly do we at Texas Christian University believe in the practicability of this proposition that we are initiating in the summer of 1949 a twelve-weeks' course in string pedagogy for in-service choral, piano, and band teachers who wish to expand the work in their schools by initiating a string program. The teachers who enroll for the course will devote three intensive weeks to each string instrument.

It is not expected or proposed that this will be an easy twelve-weeks' course. We are completely convinced, however, that the results will make possible the efficient initiation of a string program by any in-service teacher of chorus or band who has the enthusiasm and desire for a string program in his or her school sufficient to ferment a willingness to put in a summer of intensive work, in order actually to get the program under way in the local situation which he or she represents.

Texas Christian University has no desire for an exclusive patent on this idea. We must first hope, of course, that a sufficient number of in-service teachers of piano, chorus, and band will be interested to make this class a reality. We propose to keep the most accurate records not only on the accomplishment of the class, but on the results which follow in each teacher's school. If the interest proves sufficient for us to carry on this work, we confidently expect that results will prove so gratifying that such a type of course will become widespread, and that we may see a string program immediately under way with the present in-service music staff, rather than as a project to be desired when and if the budget will permit the employment of additional teachers.

It follows as a matter of course that string teachers will benefit enormously. Children who experience the elementary steps which the project envisions will, in some proportions at least, seek private teachers as a result of their experience. Schools where the idea catches on will inescapably have to employ string specialists after a year or two. In the meantime, we will afford an opportunity to initiate string work in any situation where a music teacher is now employed, rather than to continue to talk about what may be done in the future.

Music and Visual Arts in General Education

VANETT LAWLER

WHEN the history of education of the United States in the 20th Century is recorded, one of its interesting and fascinating phases will be that part of education concerned with the teaching of music and visual arts. Music education and art education are clearly products of 20th Century education. They are as fundamental and as basic in a well-balanced curriculum as any other subject. The importance of these two fields in general education today is due to the fact that there is a growing tendency on the part of art and music specialists and school administrators to regard these programs as an integral part of the education of all boys and girls. In forward-looking school systems, art and music education classes are no longer planned only for the talented child. General music and art classes for the entire student body are more and more becoming the order of the day. The emergence of this type of art education is of particular significance — first, because of its contribution to the boys and girls while they are in school; and, after they leave school, its actual and potential contribution to the life of every community.

The growing importance of these two fields in general education is further emphasized by the fact that during the last twenty-five years or so, art education and music education have begun to be regarded as professions in their respective fields. A professional painter, sculptor, singer, or pianist used to be accepted as a teacher in our schools. Or, unsuccessful professionals turned to teaching in the schools as a means of livelihood. Now, young men and women begin their studies in higher education with a view to entering the fields of art and music education. Theirs are among the most difficult problems in teacher-training institutions, inasmuch as in a period of four years of undergraduate study they must work in two fields — the field of education and the field of art or music.

Art and music education classes vary greatly in school systems throughout the United States, and are penetrating curricula in the ratio that good teaching in these fields is being done. Throughout the country we still find many school systems with their art appreciation and music appreciation classes based only on looking at pictures and listening to music. However, what we are more apt to encounter is the progressive music and art education course of study with emphasis on the *experience* gained by the student from the art or music class, rather than emphasis on content. In most elementary schools in the United States, art education classes — both music and visual arts — are in the hands of the classroom teacher. Specialists are in charge of the classes in

the secondary schools. The singing classes and the drawing classes of yesterday are emerging in today's curriculum as interesting and personal experiences in which students are not simply exposed to "artistic education," but in which they actually participate and contribute. Assembly sings, creative art and music classes, the thousands of school bands, orchestras, and choruses, museum activities for students, young people's concert programs by practically all major and minor symphonies in the United States, community poster projects, football bands — all these are evidences of art education in the United States schools.

In the modern and successful school system, art education classes are not now the "fads and frills." They are not after-school activities only, considered unworthy of academic credit. Rather, the tendency (not universally true to be sure) is to give time during the school day for special art education classes, to grant certain academic credits for such classes and, of course, to take full advantage of art education groups in school activities. This brings up an all-important point, namely, the obligation of the art educators to see to it that their programs are *functional* and are of service to the entire school system *and to the community*.

The objectives of education in music and the visual arts are many and their ramifications almost endless. Administrators and arts specialists should work together toward certain achievements as the result of art education in their curricula with the following as general objectives:

- (1) To enable boys and girls to live richer and fuller lives.
- (2) To provide an opportunity for every boy and girl to participate in the music and visual art programs through general art education classes.
- (3) To enable the gifted student to develop his talents in special music and art classes.
- (4) To bring boys and girls into contact with music and art of other civilizations.
- (5) To direct the teaching in order that importance of arts in daily lives of these civilizations is clearly recognizable.
- (6) To utilize fully the arts classes, both visual arts and music, in school activities.
- (7) To project art education programs into the community.
- (8) To utilize the unique opportunity art education classes provide in developing creative abilities of students from pre-school through college and university.
- (9) To utilize art education classes in a broad program of education for international understanding in American schools.

The result of art training in United States education today is encouraging—millions of boys and girls whose fathers and mothers had no such opportunities are now participating and benefiting from this part of a well-

This article is the substance of a memorandum written by Miss Lawler at the request of the executive secretary of the National Education Association for use in the preparation of his statement on "Music and Visual Arts," which appears as a section of "Our School Studies," the annual report made to the public on behalf of the education profession. Copies of the full report may be secured from the National Education Association, 1201 Sixteenth St., Northwest, Washington, D. C.

CONTINUED ON PAGE THIRTY-SEVEN



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rounded curriculum. School systems are better where these programs are functioning and are supported. The artistic lives of most communities in the United States are connected with or indeed built around the schools — elementary, secondary, or college. (We must remember the fact that we have many, many more small towns and cities than metropolitan centers). The results of art education in our schools place us clearly in a unique position in the whole world as far as this aspect of our curriculum is concerned. Other countries have not as yet begun to look upon the music and visual arts as integral parts of the education of their boys and girls. In other countries, for the most part, they are still regarded as recreational

aspects of the school program. Generally, teachers are not trained especially for these fields.

We have, therefore, made an excellent beginning. In a little more than a generation some positive results have been attained. The most basic of these, perhaps, is the underlying philosophy that everyone in our schools is entitled to participate in and receive art education as a part of his general education. To date, about fifteen per cent of the students enrolled in our schools have this opportunity. Both administrators and arts specialists have a long way to go to complete this part of a balanced education for the remaining eighty-five percent of the United States boys and girls.

A Program Of Music Appreciation

CONTINUED FROM PAGE TWENTY-FIVE

activity is worth while and valuable enough to expand to other schools in the district. Incidents accidentally encountered and unsolicited comments which have been heard tend to support the program.

In one incident, two primary children, on split session, were discovered staying around the school after dismissal time when they should have been on their way home. When questioned as to their motive, they stated that they wanted to stay until after the broadcast even though they had heard it once, and they were waiting outside one of the classroom windows to listen in. Arrangements were quickly made to grant them the privilege regularly.

In another case the writer had as his guest a third-grade pupil from the school. In the process of playing records, it was discovered that this girl was familiar with a surprisingly large number of the better musical selections, such familiarity being due to her school music experience.

A number of mothers and fathers have indicated the impact of the program as revealed through home experiences. Children have requested better music by radio. On occasion they have asked permission to remain up a little later at night to hear some musical program, and they have embarrassed their parents by asking questions regarding the music which the parents could not answer. As one father said, his child was educating him.

It is interesting to discover the public talking about this program. During the recent general election, the writer was gratified to hear the election board members discussing the merits of this music program. He took a lot of time to mark his ballot in order to hear the nice compliments paid to a school system which was doing so much to help children to find more happiness in life.

Interviews. For a more specific analysis of the value of our program, interviews were arranged with eighth-grade pupils who had been exposed to the program but who had been removed from it for approximately a year and a half. In addition, interviews were arranged with other pupils on the same grade level who had not had the advantage of such an extensive program. As has already been stated, the intensity of interest in good music was found to be related to other experiences as

well as to those found at school. Children from homes interested in good music reflected the interested atmospheres, so that some keen interest was found regardless of school experience.

However, after talking with both groups of children, it was found that the program is definitely worth while. Among those who had been exposed, only one pupil interviewed disliked the better compositions, and even he admitted that they were not difficult to listen to. The majority of these pupils preferred the better music as a steady diet. One girl stated, "When I came to this school, I expected to find loud speakers in each room and the same kind of program. I was disappointed when they were not there. Sometimes we have records played during our music period, but I would like to hear them oftener." Most of the pupils felt that they had more interest in good music because of their experience with this program.

In consulting with pupils who had attended other schools and were not influenced by the program, it was significant to note that the same musical interest was not present, although exceptions were found where there were other strong influences. About half of these pupils had no particular interest in the better music. As the program is continued, it will be possible to check further and to see the effect upon the lives of the children.

Conclusion. The Redwood City Elementary School Department is interested in developing real music appreciation as a part of its educational program. Education must seek to help boys and girls to be happy through participation in all worthwhile activities. Luther Burbank said, "Music is fundamental—one of the great sources of life, health, strength, and happiness." If this is true, our attempt to improve our music appreciation program is justified. If the results of this program continue in the direction now indicated, we will feel a sense of gratification in that we have been able to help boys and girls enjoy life more fully. Because of our experiment, we are convinced that appreciation is "caught" as well as taught and that a child is more likely to "catch" it if he is surrounded by it as a natural part of his life. We can recommend such a program to others.

Salesmanship in Music Education

NORMAN C. MOHN

NOT LONG AGO I had an occasion to browse through a book entitled "Successful Retail Salesmanship."* As I went through the qualifications of a successful salesman, I could see a direct application of these to the successful music educator. These qualifications are:

- (1) A constructive attitude toward the job.
- (2) A thorough knowledge of the merchandise.
- (3) An understanding of people.
- (4) An effective selling technique.

Using these four principles, I found some clear-cut objectives which are presented here for consideration.

A Constructive Attitude Toward the Job

A constructive attitude is described as "one that builds rather than destroys." The task of music teaching is one that is ever growing, ever reaching out for greater and finer things, and ever striving for increased efficiency in methods, materials, and performance. It includes self-development for the sake of student development, self-participation for the sake of influence and guidance, and self-evaluation so that weaknesses in teaching will be reduced to a minimum. Factors of health, personal appearance, enthusiasm, imagination, tact, and the like are often taken for granted in the program of music instruction; but a constructive attitude is one that realizes how vital the word "influence" is upon students who look toward the music teacher as an example. Personal qualities cannot be omitted for the very reason that music itself is personal in the true sense of the word. Therefore, if music tends to build personality and character, it is the duty of every music educator to have a constructive attitude toward his job.

A Thorough Knowledge of the Merchandise

A thorough knowledge of music instruction is one which would require constant study, an alertness to new trends in music, in methods, materials, yes, even in philosophy of music education. At this point I believe a word may be said about specialization. I am well aware of the legion of cases where it is the music educator's task to handle *all* the instrumental and *all* the vocal music, to say nothing of the classes of appreciation, theory, and grade school music supervision thrown in for good measure. The day of the "jack of all trades," however, is fast on the wane. Now it is often possible for one teacher to concentrate all of his efforts on one specialized field of music instruction.

In either case, be it a specialized or "over-all" field of music teaching, a thorough knowledge of the merchandise (instrumental, vocal, supervision, music education, appreciation, etc.) means up-to-the-minute information on methods, materials, and leadership. It means constant endeavor toward self-improvement on piano, instrumental techniques, voice classifications, vocal tone-production, vital, interesting presentations of music appreciation, history, theory, etc., and a progressive philosophy of music teaching which always places the student in the foreground.

It would be folly to state all these pertinent qualities of the music educator's "merchandise" and leave out the important factor of expression. "Imagination" is the term used by retail salesmen. Imagination in music teaching is in the category of music interpretation. I mention it here rather emphatically because interpretation is the quality which, in the last analysis, comes from the performer. Interpretation, or expression, should come from the feeling within and not from a "mask" of sounds imposed by the director. Too often a student spends years of training in a musical organization with robot responses—loud here, soft there, slow, then fast—at "the place marked in red by the director." It takes a great deal of time, extra patience, and personal interest on the part of the music educator toward his subjects. His

knowledge of music "merchandise" will reap rewards of gratitude long after the strains of "Alma Mater" have died away at graduation exercises.

An Understanding of People

What a tremendous order this is for the music educator who is dealing with growing personalities! In the majority of cases the student doesn't understand himself—he is undergoing a physical, emotional, and psychological metamorphosis. The alert educator will treat each individual as a separate problem, fortifying himself with a generous, workable knowledge of child and adolescent psychology. His genuine, sincere interest in the personal problems of his students will win confidence and respect, paralleled with musical cooperation, enjoyment, and appreciation. Boys and girls are still human beings. Effective music education, then, insists that the teacher be a lover of youth along with his love for his art—one who can automatically *feel* in terms of young minds, one who is willing to grow, to laugh, to sympathize, yes, to painstakingly lead into realms of aesthetic response to music.

An Effective Selling Technique

Selling technique, in terms of merchandising, has reference to dollars and cents; but, even here, the emphasis is placed upon the "satisfied customer" and not merely the sale of goods. Selling technique, in the music education realm, may be represented as the stimulation of interest on the part of music students. One important factor of selling techniques in salesmanship is "to stimulate the customer's natural desire for a feeling of personal worth." All this boils down to respect for personal pride. As has been pointed out before, students are still human beings and the matter of personal pride can be used to a great advantage in the upholding of high organizational ideals. If a music student realizes, from the start, that his very best is expected of him musically, it follows that personal pride will keep these ideals on a high plane. The reverse is also true. This makes the task of the music educator one of drudgery, stagnation, and ineffectual teaching.

"Selling methods should not be spectacular." In music education this identifies the praise-seeking director who resorts to fads, novelties, showy programs, and blasé routines exclusively, and places those instrumental and choral numbers in the background which require time and long-range planning to produce. I am quite convinced that this is one of the chief causes for the lack of orchestras and more serious choral productions. The band which is organized overnight and can play loudly is "spectacular," but it takes more time with strings and oboes and bassoons to make a good orchestra. It takes knowledge, patience, and *musician-ship* on the part of the music educator to develop good orchestras and fine choruses (or even fine *sounding* bands for that matter). The "spectacular" days of music education are nearing their end. People are beginning to ask questions as to why Bob doesn't sing any more after his high school days are over, and why Jim doesn't take part in the civic music groups. The reason is simple—music instruction was so spectacular that the real enjoyment, the *personal* appreciation of music, was either lost along the way or never fostered in the beginning.

The entire focus of retail salesmanship is trained on "helping the customer." Nearly 3,000 responses to a questionnaire sent out to various successful stores placed the customer as foremost in service. Making the sale was not the prime duty of the salesman. A satisfied customer meant more sales, more advertising, hence more business. In music teaching the chief aim and concern is also the customer, i. e., the student. Every student has a different personality, every one has a different need in music, and every one has a varied response to music. The successful music educator will supply these needs in many forms and will aid in the building of character, aesthetic reactions, and future musical endeavors.

*Robinson and Robinson. *Successful Retail Salesmanship*. New York: Prentice-Hall, Inc.

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Rio Rita
Song Of Love
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WORLD MUSIC LEADERS MEET AT UNESCO HOUSE

Seven of the men who met recently at UNESCO House, Paris, to establish an International Music Council are seen above in one of their serious conferences. From left to right: Jean Thomas, assistant director general of UNESCO; Jaime Torres-Bodet, director general of UNESCO; Lin Yutang, head, Arts and Letters Section of UNESCO; L. H. Corrêa de Azevedo, music specialist, Arts and Letters Section of UNESCO; Harrison Kerr, secretary, American Composers' Alliance; Charles Seeger, chief, Division of Music and Visual Arts at the Organization of American States (Pan American Union); Carleton Sprague Smith, president, International Music Fund.

International Music Council

THIS STORY merits special understanding from MENC members who participated in the panel discussion devoted to the theme American Unity Through Music at the 1941 North Central Conference in Des Moines. They will remember Charles Seeger's eloquent exposition on the philosophy of developing music as a medium through which peoples of widely different political and economic views might come together. And those members will remember the determination with which the Music Educators National Conference began to work with other like-minded groups toward the fulfillment of a dream—the strengthening of human understanding through music.

Today, the ideal is no longer in the dream stage. Through various steps, MENC has had a share in helping it progress to hemispheric, then world significance.¹ At the recent four-day conference at UNESCO House, Paris, Charles Seeger was present in a group of fifteen American and European musical leaders to see his idea culminate in approval of a project to establish an International Music Council dedicated to the ideal of fostering understanding between nations through music.

Mr. Seeger, who served six years as a member of the Music Education Research Council and is now a member of the Editorial Board of the *MUSIC EDUCATORS JOURNAL*, is chief of the Division of Music and Visual Arts at the Organization of American States (Pan American Union); he has been selected as one of the seven members of a Preparatory Commission for the new Council. Chairman of the Commission is Roland Manuel, France, professor at the Conservatoire National de Musique, Paris, and other members are Arthur Honegger, well-known Swiss composer, and representatives from the International Society for Contemporary Music, International Musicological Society, International Federation of Musical Youth, and the International Folk Music Council. Marcel Cuvelier, representative of the International Federation of Musical Youth, has been appointed secretary of the Commission.

It will be this Commission's task to convoke, if possible in the autumn of 1949 and at the latest in 1950, the first General

Assembly of the new International Music Council. The Preparatory Commission may also act as Advisory Committee to UNESCO to help distribute the money collected in the United States for European composers. The group which met at Paris considered a plan for the distribution of the grants-in-aid offered by the International Music Fund, which was created last July in the United States by the American section of the International Society for Contemporary Music.

In welcoming the delegates to the Paris conference, Jaime Torres-Bodet, director general of UNESCO, reminded them of the importance which UNESCO, ever since its founding, has attached to art as a regenerating influence. "In the world today," he said, "education and science cannot of themselves alone create an atmosphere of peace; a considerable part of our program must be devoted to culture, which means that man's aesthetic and moral development must go hand in hand with his intellectual progress."

Lin Yutang, the well-known Chinese writer who is head of the Arts and Letters Section of UNESCO, explained the objects of the organization in making preparations, from 1947 onwards, for the setting up of an International Music Council. The objects of the Council are:

- (1) To strengthen cooperation between musical organizations, both national and international.
- (2) To encourage the foundation of new international organizations in fields of music where none exist.
- (3) To encourage the foundation in all countries of associations of musical organizations, with a view to the formation of National Committees.
- (4) To promote, coordinate and encourage the organization of musical congresses, festivals, competitions and meetings of experts, both regional and international.
- (5) To facilitate the dissemination of musical works, the distribution of musical instruments and the exchange of persons and groups.
- (6) To examine any proposals submitted to it in whatever domain of musical activity.
- (7) To study the social and economic status of musicians.
- (8) To encourage the inclusion of all forms of music in general education and to promote the exchange of views upon the various methods of musical instruction.

¹Since 1941 when MENC Associate Executive Secretary Vanett Lawler was employed by Pan American Union on a loan arrangement, the MENC and its members have taken an increasingly important part in developing international understanding. In 1947 UNESCO recognized the success of the program of the Pan American Union in respect to music by selecting Miss Lawler to act as head of the newly established Arts and Letters Section, and she was released from her duties in the United States to spend a half year at UNESCO House in Paris, and subsequently to represent the Arts and Letters Section at the 1948 UNESCO General Conference in Mexico City.

PROGRAM SUCCESSES

for School CHORAL Groups

Two-Part Treble Voices (S. A.)

Angelus (35120)	Chaminade	.16
The Green Cathedral (35399)	Hahn-Carleton	.16
I love Life (35448)	Mana-Zucca-Peery	\$0.18
Mighty lak' a Rose (35054)	Nevin-Bliss	.12
Recessional (35020)	De Koven	.18
The Stars and Stripes Forever (35233)		
	Sousa-Felton	.15
Tulips (35417)	Kroeger	.18

For Treble Voices (S. S. A.)

Boat Song (35001)	Ware-Spross	.18
Come with Me to Romany (35159)	Browne	.18
The Green Cathedral (35038)	Hahn	.16
I love Life (35212)	Mana-Zucca-Spross	.15
Invocation (35228)	Mana-Zucca	.15
Let all My Life be Music (35101)	Spross	.20
Louisiana Lullaby (35406)	Foster	.20
The Messiah of Nations (35438)	Sousa	.18
Mighty lak' a Rose (35193)	Nevin	.15
A Moorland Ride (35440)	Bliss	.20
My Mother bids Me bind My Hair (35047)		
	Haydn-Baldwin	.20
My Tender Songs would be flying (35081)		
	Hahn-Taylor	.16
Recessional (35019)	De Koven	.16
The Top o' the Mornin' (35273)	Manna-Zucca	.16
Will-o'-the-Wisp (35105)	Spross-Bliss	.18
The Woodpecker (35275)	Nevin-Harris	.18

Four-Part Treble Voices

(S. S. A. A.)

Come Down, laughing Streamlet (35108)	Spross	.20
In Maytime (35326)	Speaks	.18
The Lamp in the West (35080)		
	Parker-Taylor	.16
Mighty lak' a Rose (35145)	Nevin	.15
Recessional (35018)	De Koven	.18
The Sweetest Flower that Blows (35135)	Hawley	.18
Will-o'-the-Wisp (35002)	Spross	.20

Three-Part Mixed Voices

(S. A. B.)

A Day in Venice (35075)	Nevin	.25
Mighty lak' a Rose (35062)	Nevin-Bliss	.15
Recessional (35016)	De Koven-Bliss	.16
The Stars and Stripes Forever (35234)	Sousa	.15
Venetian Love Song (35059)	Nevin	.16

Four-Part Mixed Voices

(S. A. T. B.)

Cherubim Song, No. 7 (35357)		
	Bortnyansky-Tschaikowsky	\$0.18
Come with Me to Romany (35160)	Browne	.18
Give Us the Tools (35434)	Dichmont-Peery	.18
I am Music (35334)	Spross	.20
I love Life (35272)	Mana-Zucca-Peery	.18
In Maytime (35209)	Speaks	.15
Let all My Life be Music (35433)	Spross	.18
The Liberty Bell (35387)	Sousa-Carleton	.18
The Messiah of Nations (35369)	Sousa	.18
Recessional (35015)	De Koven	.15
Recessional (Parts Divided) (35374)		
	De Koven-Gilbert	.18
The Song of the Mountains (35413)	Cadman	.18
Venetian Love Song (35182)	Nevin	.16
Youth and Spring (35053)	Steinel-Woods	.20
Where'er You walk (35414)	Handel-Spross	.20
The Stars and Stripes Forever (35260)	Sousa	.12

Four-Part Male Voices

(T. T. B. B.)

The Green Cathedral (35308)	Hahn-Huntley	.16
I love Life (35207)	Mana-Zucca-Moore	.18
The Lamp in the West (35009)	Parker	.12
The Liberty Bell (35386)	Sousa-Willson	.18
The Messiah of Nations (35298)	Sousa	.18
Mighty lak' a Rose (35205)	Nevin	.15
Recessional (35017)	De Koven	.15
The Stars and Stripes Forever (35119)	Sousa	.18
The Stars and Stripes Forever (35428)		
	Sousa-Tidmarsh	.20
The Sweetest Flower that blows (35024)	Hawley	.18
Venetian Love Song (35014)	Nevin-Humphries	.18
Where'er You walk (35079)	Handel-Spross	.20
The Woodpecker (35344)	Nevin-McMullen	.18

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Cooperative Music Program

VETERANS ADMINISTRATION MUSIC EDUCATORS NATIONAL CONFERENCE

SPECIAL SERVICES, Veterans Administration, and the Music Educators National Conference, a department of the National Education Association, are pleased to announce a cooperative music program for patients in Veterans Administration hospitals. The plan will be implemented by the MENC through the MENC Committee on School-Community Relations which is national in scope and organized on a divisional and state-wide basis. Music activities in Veterans Administration hospitals are developed under the guidance of the chief, Special Services and music technicians.

This cooperative program provides an excellent opportunity for music educators and students who participate in music education activities to make a significant contribution to the total Special Services program for hospitalized veterans. The MENC urges its members who live near the areas where veterans are hospitalized to take the initiative in participating actively in this project by discussing proposed offers of assistance with the chiefs of Special Services at the hospitals concerned.

Listed are some of the ways in which members of the MENC may cooperate with the Veterans Administration in developing music programs for hospitalized veterans. Only those music activities which are considered appropriate by hospital authorities in accordance with the needs and desires of the patients will be developed.

How Music Educators Can Cooperate

1. *Assist with individual and group instruction in:*
 - a. Instrumental music—piano, guitar, trumpet, trombone, clarinet, drums, violin, etc.
 - b. Vocal music—male, female, and mixed groups.
 - c. Theory and harmony.
 - d. Orchestration and arranging.
 - e. Composition.
 - f. Advanced music studies.
2. *Assist with organization and direction of:*
 - a. Bands—dance and concert.
 - b. Orchestras—dance and concert.
 - c. Instrumental ensembles.
 - d. Vocal ensembles.
 - e. Glee clubs.
 - f. Choirs.
 - g. Novelty instrumental groups.
 - h. Rhythm bands.
 - i. Barber shop quartets.
 - j. Drum and bugle corps.
3. *Assist in arranging for:*
 - a. Concerts and recitals by:
 - (1) School groups.
 - (2) Artists in community and visiting artists.
 - (3) Hospitalized veterans.
 - b. Music listening and appreciation groups.
 - c. Music quiz programs.
4. *Assist in:*
 - a. Coaching music section of patient entertainment programs to be given in wards, in recreation halls or over the radio.
 - b. Making arrangements for interested patients to attend public concerts.
 - c. Arranging music to fit special instrumental and vocal combinations.
 - d. Maintaining hospital music libraries.
 - e. Furnishing music for hospital religious services.
 - f. Planning and producing music programs for Special Days, e.g., Christmas, Easter, July 4, etc.
5. *Aid in developing music programs to be used as an adjunct to other hospital activities, e.g., music with sports activities, music in dining room, etc.*
6. *Aid in developing music research projects devised by Special Services in conjunction with Medical Authorities for the benefit of Veterans Administration patients.*
 - a. Act as consultant in the selection of music to be used with these projects.
 - b. Coordinate college and university hospital music training programs in order that students may participate, and give service in such projects at Veterans Administration hospitals.

LOCATIONS OF VETERANS ADMINISTRATION HOSPITALS AND CENTERS

Montgomery, Ala.	Ft. Harrison, Ind.	Ft. Harrison, Mont.	San Juan, Puerto Rico
Tuscaloosa, Ala.	Indianapolis, Ind.	Lincoln, Neb.	Providence, R. I.
Tuskegee, Ala.	Marion, Ind.	Reno, Nevada	Columbia, S. C.
Fayetteville, Ark.	Clinton, Iowa	Lyons, New Jersey	Ft. Meade, S. Dak.
North Little Rock, Ark.	Des Moines, Iowa	Albuquerque, N. Mex.	Hot Springs, S. Dak.
Phoenix, Ariz.	Knoxville, Iowa	Fort Bayard, N. Mex.	Sioux Falls, S. Dak.
Tucson, Ariz.	Topeka, Kansas	Batavia, N. Y.	Memphis, Tenn.
Whipple, Ariz.	Wadsworth, Kansas	Bath, N. Y.	Memphis, Tenn. (Kennedy General)
Livermore, Calif.	Wichita, Kansas	Bronx, N. Y.	Mountain Home, Tenn.
Los Angeles, Calif.	Ft. Thomas, Ky.	Brooklyn, N. Y.	Murfreesboro, Tenn.
Oakland, Calif.	Lexington, Ky.	Canandaigua, N. Y.	Nashville, Tenn.
Palo Alto, Calif.	Louisville, Ky.	Castlepoint, N. Y.	Dallas, Tex.
San Fernando, Calif.	Outwood, Ky.	Northport, N. Y.	Houston, Tex. (Expected in 1949)
San Francisco, Calif.	Alexandria, La.	Saratoga Springs, N. Y.	Legion, Tex.
Van Nuys, Calif.	New Orleans, La.	Staten Island, N. Y.	McKinney, Tex.
Ft. Logan, Colo.	Togus, Maine	Sunmount, N. Y.	Temple, Tex.
Ft. Lyon, Colo.	Fort Howard, Md.	Fayetteville, N. C.	Waco, Tex.
Grand Junction, Colo.	Perry Point, Md.	Oteen, N. C.	Salt Lake City, Utah
Newington, Conn.	Bedford, Mass.	Oteen Division	White River Junction, Vt.
Wilmington, Del.	Framingham, Mass.	Swannanoa Division	Kecoughtan, Va.
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Boise, Idaho	Jackson, Miss.	Roseburg, Ore.	Wood, Wis.
Danville, Ill.	Excelsior Springs, Mo.	Aspinwall, Pa.	Cheyenne, Wyo.
Downey, Ill.	Jefferson Barracks, Mo.	Butler, Pa.	Sheridan, Wyo.
Dwight, Ill.	Springfield, Mo.	Coatesville, Pa.	
Hines, Ill.		Lebanon, Pa.	
Marion, Ill.			

Outline of a PROGRAM FOR MUSIC EDUCATION

PRE-SCHOOL AND KINDERGARTEN

AREAS OF INSTRUCTION

1. *Listening*
 - a. Enjoyment
 - b. Learning by rote
2. *Singing*
3. *Motion to Music*
 - a. Semi-directed
 - b. Directed
 - c. Singing games
4. *Creative Experience by Means of Rhythmic and Vocal Activities*

PRIMARY GRADES (I, II, III)

AREAS OF INSTRUCTION

1. *Listening*
 - a. Enjoyment
 - b. Learning by rote
 - c. Developing musicality
2. *Singing*
 - a. Learning to use voices better
 - b. Learning songs
 - c. Choir experience
 - d. Assembly singing
3. *Motion to Music*
 - a. Mimetic play and creative rhythmic activities
 - b. Simple eurythmics
 - c. Singing games and simple folk dances
4. *Playing an Instrument*
 - a. Rhythm and melody instruments
 - b. Class piano
5. *Creative Activity*
 - a. Rhythmic interpretation
 - b. Songs and continuities for units and programs
6. *Introduction to Notation—Eye Training*

INTERMEDIATE GRADES (IV, V, VI)

AREAS OF INSTRUCTION

1. *Listening*
 - a. Enjoyment
 - b. Learning by rote
 - c. Developing musicality
 - d. Concert preparation
2. *Singing*
 - a. Voice development
 - b. Song studies
 - c. Choir experiences
 - d. Assembly singing
3. *Motion to Music*
 - a. Eurythmics
 - b. Dancing
 - c. Dramatization

4. *Playing an Instrument*
 - a. Instrumental classes
 - b. Small ensembles
 - c. Orchestras
5. *Creative Activity*
 - a. Performance
 - b. Composition
6. *Music Reading*

JUNIOR HIGH SCHOOL GRADES (VII, VIII, IX)

AREAS OF INSTRUCTION

1. *General Course in Music*
2. *Vocal Music*
 - a. Choral groups
 - b. Small ensembles
3. *Instrumental Music*
 - a. Orchestra
 - b. Band
 - c. Small ensembles
 - d. Class instrumental instruction
 - e. Applied music study (for credit grade IX)
4. *Relating and Coordinating Out-of-School Influences (Radio, Motion Picture, Church and Home) with Those of the Classroom*

SENIOR HIGH SCHOOL GRADES (X, XI, XII)

AREAS OF INSTRUCTION

1. *General Course in Music—An Appreciation Activity Course Open to All Students*
2. *Vocal Music*
 - a. Choral groups
 - b. Small ensembles
 - c. Class voice instruction
 - d. Applied music study for credit
3. *Instrumental Music*
 - a. Orchestra
 - b. Band
 - c. Small ensembles
 - d. Class instrumental instruction
 - e. Applied music study for credit
4. *A Listening Course in the Literature and History of Music—A Course Which Will Emphasize the Relationship Between Music and the Other Arts*
5. *Theoretical Studies in Music*

FOR ALL GRADES

THE ASSEMBLY AND OTHER PROGRAMS FOR PUPILS

1. *Assembly Music Programs*
 - a. Singing by all the pupils
 - b. Appearance of school musical organizations
 - c. Appearance of outside musical artists
2. *Recitals and Concerts by Student Performers*
3. *Educational Concerts*
4. *Musical Programs in the Community*

Training for Elementary Teachers

CONTINUED FROM PAGE NINETEEN

Perhaps this is as it should be. We most certainly can expect a person entering a teacher-training course to bring along an interest in children, the ability to read, a store of knowledge in literature, basic knowledge in mathematics, history and other areas in which she expects to develop a fund of information broad enough for resource in teaching. How absurd it would seem if we were to offer a course in "how to teach reading" to a group of persons who themselves cannot read. We certainly would feel the necessity of teaching these people to read and of giving them some knowledge of literature before asking them to learn the appropriateness of literature for children and the techniques with which it is taught. Yet dozens of colleges do precisely this in music. Groups of people who have almost no knowledge of music are put in a class in "how to teach music to children." Small wonder that most of them leave the course in a state of bewilderment, with no confidence in themselves and a feeling that here, indeed, is something far beyond the average teacher's learning and teaching ability — a thing most surely for the talented and especially trained.

And yet, as we have seen, a few do come from the course knowing "how to teach music to children" — those who brought with them the background in music. With the knowledge she already had, the student was able to study and understand appropriate music literature, development of the child voice, teaching music reading, the best ways of developing the senses of rhythm and harmony, creative participation, and the multitude of experiences that make a fine and full program of musical growth for children. Without the interest in and understanding of music which are basic and which the student herself contributed, she would have been in precisely the same position as the student who cannot read but who tries to learn to teach others to read.

A person who by some unhappy stroke of fate is deaf or mute would not aspire to become a lawyer; one without basic knowledge of science does

not enter training to become a physician. By the same reasoning, can we not expect a person to bring with him the essential aptitudes and prerequisites of knowledge which will make it possible for him to complete studies insuring success in a specialized and noble work — that of teaching? And, knowing as we do the importance of music in the lives of children and adults, are we not fully justified in making a requirement in musical knowledge one part of the new standard? We are encouraged to know that such is the practice in at least one country—Denmark — where prospective teachers are required to present proficiency in piano and organ. If we wish to insure that prospective teachers bring with them this background, we must provide ways of acquiring it in elementary and high schools and in private study. And here we meet ourselves in the circle, wondering which comes first. It would seem that at least in this instance the chicken must precede the egg, for our school music cannot be consistently fine until all teachers are competent in teaching it. How great are the possibilities when the circle is complete, with learning and teaching supplementing each other!

With the whole trend of higher standards of preparation comes another possible solution — that of more time spent in the preparatory course. The single salary schedule for high school and elementary teachers which is becoming more common will have some effect in setting five years as the minimum study period for both levels, for even now high school teachers in many places must have five years of training. In the training of specialists in education, most institutions require at least five years of work. It is generally agreed that the elementary teacher, too, needs more study and more time for becoming proficient in the art of teaching children. As this minimum period of preparation becomes more widely accepted, more help can be given the teacher during the training period.

And even now, before entrance standards have appreciably changed and before a longer training period is required,

ON THE PAGE OPPOSITE

THE "Outline of a Program for Music Education" was prepared by the Music Education Research Council and adopted by the Music Educators National Conference at the 1940 biennial meeting held in Los Angeles. The outline, at the suggestion of the MENC Executive Committee, has been revised by a committee of the present council. It presents an open door to a well-balanced and complete music education program. Teachers, administrators and others interested in and responsible for curriculum and instruction in school music have in this outline a complete guide to music as a part of the school program and as a subject offering something of value to every child. It is a guide which can be used in the promotion or development of music instruction in the small as well as the large school system.



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there is much to do in helping teachers to become more effective in the teaching of classroom music. We should use all the means at our command to help them become better musicians, with the interest, understanding, enthusiasm and joy of teaching that comes only with freedom from the technical aspects. Let us urge piano study, additional courses in music, self-planned exploration into the great music literature by way of radio, phonograph and concert. Only when a person has himself felt the unbounded joys of expression in music can he have real enthusiasm for giving children these experiences. And what service we do the teacher when we are influential in opening for him an interest which will enrich his life! Only through inspired and thoroughly prepared teachers can we hope to give every child who grows up in America the heritage which is his and the means for self-fulfillment which it is our duty to provide.

School Savings in Action, a new, thirteen-page booklet has been issued by the Treasury Department to give the classroom teacher the information he needs to install and operate a School Savings Program. The Treasury Department is constantly trying to foresee and meet the needs of the many teachers who find the School Savings Program a practical teaching tool. This new booklet is evidence of one such effort. The thousands of requests which follow each announcement of free teaching aids offer convincing proof that these materials help teachers to achieve their own broad educational goals through the School Savings Program.

National Federation of Music Clubs. Westminster Choir of Princeton, New Jersey, directed by John Finlay Williamson, has recorded the nine "Hymns of the Month" selected by the Federation for performance during the 1948-49 club season. The records have been assembled in a souvenir album bearing the insignia of the Federation and dedicated to its golden anniversary; the initial album was presented to the national president, Mrs. Royden J. Keith of Chicago, at the twenty-fifth Biennial Convention of the organization in Dallas, Texas, March 27-April 3. Choral groups raised money by every conceivable means from auctioning aprons to serving weiners at county fairs to attend the convention.

The University of Oklahoma All-State Orchestra and String Clinic was in session February 2-4 at Norman. Outstanding features of the event were: an all-state orchestra directed by Victor Alessandro, conductor of the Oklahoma State Symphony Orchestra; a clinic orchestra directed by Gilbert Waller, University of Illinois; an elementary string division directed by Walter L. Haderer, University of Oklahoma; string instrument repair clinic; meeting of the American String Teachers Association, Oklahoma unit; a talk on string instrument performance by Joseph Fuchs, famous American violinist; concert by the University of Oklahoma Symphony under the baton of J. M. Coopersmith; materials clinic by the University of Oklahoma Symphony; a banquet; and a concert by the All-State Orchestra and the Clinic String Orchestra.



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Choral Suggestions

JACKSON K. EHLERT

WHEN Schubert read Shakespeare and ran across the liting phrases that began "*Hark, hark! the lark at Heaven's gate sings and Phoebus 'gins to rise,*" a pattern of melody formed in his mind, and the musical phrases took their form from the poetry. This is an almost invariable law of vocal music. The text exists first, and the composer tries to develop an enrichment, an expansion, an interpretation of the meaning of that text. When that is the composer's object, why should the interpreter, be he soloist or conductor, not be governed by the same considerations? But what happens? In three cases out of four the text is lost.

Two factors seem to account for most of this loss, i.e., faulty phrasing and faulty enunciation. A conductor should study the text, decide what the entire song is about and what each phrase means and what each part of the phrase contributes to the total. In any sentence (or musical phrase) some words need stressing, and some words need to be played down. Too many choral conductors allow the rhythmic stresses of measure patterns to take the place of "meaning stresses" as found in the text. In the same way words with several syllables may cause problems when the grammatical stresses do not correspond to musical stresses. The meaning of a phrase must enter into the interpretation to be faithful to the reason for the song's existence.

The second complication lies in the fact that too often the listener has no idea of the meaning of the song because he can't understand the singers. It has been my observation that two or three little things cause this, and these things could be corrected. In the first place, every singer must know the words for himself. If he has to pick them up from his neighbor there will be a time lag that will interfere with the unification of the choral group. In the second place, the director's beat must be so precise that every singer sings every consonant simultaneously. The consonants must be properly formed and simultaneously enunciated, if they are to lead directly into the vowels. Then the vowels must be given the same inflection by all members of the group. If one considers all the possible variations in pronunciation that can be given to any one vowel it becomes quite apparent that the spread of sound will obscure the existence of the desired sound. So then we arrive at this stage—consonants must be said (or sung) together, and vowels must have the same interpretation. If these two goals are realized, then each word will exist, and the hearer can recognize it.

A choral conductor must preserve the "sanctity" of the phrase; breaking it for a breath, breaking it with a bad accent, losing it in too great an adherence to note values—any of these errors will interfere with the original idea in the mind of the author of the text and will help to cause a poor performance. If a composer has done a good job, his musical setting amplifies the meaning of the original text. It is the conductor's duty to interpret the ideas which caused the work to exist. Beating time is not conducting.

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Teaching Functional Piano

JOSEPHINE S. WALLER

IN MY LONG EXPERIENCE as a teacher of music in the schools I have had many opportunities to observe the difficulties which face many graduates of music education courses. Let us begin by tracing the fortunes of a young and hopeful graduate who has left college with B.M. in hand and lots of ideas in his head—just full of enthusiasm. He plans to be a good, constructive member of the community. He's going to get in there and pitch. He has a fine knowledge of school music materials and plenty of ideas on exposing youngsters to music and making it take. Well, he's invited to the Rotary Club Luncheon early in the school year as the guest of the principal. He has a wonderful time! After the meal and before the speeches, the master of ceremonies calls on our friend. Will he play the piano for a few good-fellowship songs? Beginning with "The Star-Spangled Banner" and then maybe winding up with "The Bear Went Over the Mountain." You know the answer. Mr. B.M. is an instrumental major and he has to refuse—because he can't play the National Anthem on the piano. If they had asked him to play it on the violin or trombone, he could have done it with all the trimmings, but Rotary Clubs don't want to be accompanied by the violin or trombone when they do their singing. Again, one morning at school, little Jimmy brings him a piano copy of the "Merry Widow." Can he transpose a few chords from the music which his ambitious trumpeter has brought in. Probably not. And I submit that it's too bad, because no one can teach well if he has been robbed of his confidence at the outset.

Let us now take the case of Miss B.M. who comes from much the same background, but who is a vocal major. Her special chorus has worked hard on a group of songs to sing for the Music Club. But at the eleventh hour the accompanist sends word that she is ill. Can Miss B.M. pinch-hit and play the accompaniments? She has drilled her chorus so well that they could go through the numbers with only a minimum of cues from her. "Please, Miss B.M., won't you try?" They have worked hard and have a lot of pride in their organization. But, you see, Miss B.M. is a vocal major with no functional piano background.

There is just one more character in our little drama. This time, it's Mr. M. A. He is a teacher of music in a large high school. He often plays for his choruses, reads octavo music and has even been presented as soloist with the senior orchestra. Everything is going fine until one day at assembly the principal calls on him for a few minutes of assembly singing. Just a few "ditties" as they (principals), call them. Principals are always thinking up things like that, for some reason known only to themselves. Well, Mr. M. A. feels himself go cold all over. He just can't pick out a tune by ear, nor find the One, Four and Five chords without some practice. As for the Two-Seven with a sharp, so in-

dispensable for playing songs of the "Home on the Range" variety, that is far out of his ken at the moment. Also, he doesn't know "America" by memory. You see, he's a piano major!

Are these extreme cases? I should say they are more the rule than the exception. There are instrumental, vocal and piano majors who can step into situations like the ones mentioned and do a fine job, but they are rare indeed. It would seem, too, that we regard their ability as a sort of phenomenon—unexplainable and nice to possess. Have we not often wagged our heads in amazed puzzlement over students who could play by ear, dismissing it as a fortunate state of affairs and refusing help along that line to the students with less of a background? Incidentally, what is wrong, anyway, with playing by ear? If guided properly, it can become a boon and a blessing to the music teacher. And now, before we leave the protagonists in this little three-act tragedy, let me remind you that they can always haughtily leave the scene, saying that it is not their job to play dinky little ditties; that they aren't paid to play for the Rotary Club, and so on. But the iron has entered their souls and, worse than that, a question has entered the minds of the Board of Education.

Yes, it is true that we do not find music education people equipped, as a general thing, with the tools they need. Yet at some time or other they have had piano lessons. Some teacher has had an opportunity to help them avoid these pitfalls. Can you imagine a carpenter without his T-square? And how about the plumber who forgets his kit of wrenches? He has to go back for them. And that is exactly what the student has to do—go back and pick up the necessary equipment. Incidentally, he doesn't get paid while he's making the trip, as the plumber does. This business of going back for tools is not a very pleasant way of spending one's time. The worst of it is, time is just what the student needs most. The curriculum must somehow open a way for catching up on his piano-playing. Every time he teaches a lesson in music education class, he is harried by his lack of ability to play a simple song at sight, or harmonize a melody. He cannot teach rhythms adequately because he dare not take his eyes off the keyboard to see how his class is responding. How can such a student be expected to be at ease in the teaching situation when he is so handicapped? His answer to all queries as to keyboard facility is a paraphrase of Lewis Carroll: "I need to play piano, but!"

Needs of students may be taken care of with some real success by means of a class in functional piano. Functional, in this connection, simply means usable. To work with children, teachers must have enough facility to play accompaniments as found in the various songbooks published for use in schools and to play octavo accompaniments in a musicianly way; with fine feeling for the phrase and with careful dynamics. They must be able to transpose simple melodies and accompaniments, to harmonize simple melodies, choosing an appropriate style;



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When Guido combined this set of Latin hymn syllables and the sounds to which they corresponded he utilized a basic pattern which has per-

sisted to this day—ut (later changed to do), re, mi, fa, sol, la.

Assigning his nomenclature to the joints of the fingers of the left hand, Guido had the choir boys sing the notes designated by those parts of the hand to which he pointed. It was this application of his scheme that became known as the "Guidonian Hand".

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and to read well at sight. They must have a memorized repertoire of easy piano pieces for rhythmic work, or else be able to create simple improvisations for this purpose. Last but not least—"America," "The Star-Spangled Banner" and "America the Beautiful"—*memorized!* Remember the Rotary Club.

You will agree that there is material for a full course in functional piano, and so it is. Pupils are kept busy and are generally grateful for their opportunity. If not actively realized while the course is going on, this feeling of gratitude develops rapidly after students are out in the teaching field.

The first semester's work consists of the harmonization of many familiar tunes, using the primary chords. Later the dominant embellishment is added as well as secondary triads for color and variety. If a student has a natural bent for harmonization, an effort is made to foster this and help him to see more and more possibilities. Techniques for the accompanying of community sings are stressed, for music education certainly has a mission to perform in the way of good, well-organized community and assembly singing. Concurrent with this work are experiences in sight reading and playing of music from elementary songbooks. Both accompaniments and the unaccompanied melodies are harmonized in class.

During the second semester more attention is paid to school music at the secondary level. The harmonization of melodies is continued, a good choral volume gone through, with artistic playing of accompaniments the constant objective. The last half of the semester much octavo music is played, this having been selected from the festival lists. Sometimes accompaniments are brought to class by students who are studying instrumental or vocal music and the students play one another's accompaniments, receiving comments and suggestions from the teacher and from other members of the class.

Now it is true that everything isn't always rosy. Playing by ear is sometimes laborious business. But chord-progressions and short modulatory passages developed into keyboard harmony exercises are a great help. Even so, "London Bridge" played even unto seven sharps takes every bit of patience possessed by both pupil and teacher. The teacher must be willing to go every step and half-step of the way, and it is worth it. It opens a new world in music to the eye-minded. The reading of much music at sight, too, is a revelation to the person who feels panic coming on at the appearance of a new piece of music.

It is an old indictment that too much pupil time has been spent in preparation of a few pieces. But music education does not want to do away with performance. Quite the contrary, better performance is the constant goal. Better performance will concur with good teaching practices.

We in teacher training look for young people with fine musical tools. We look for them as products of the private studio. Too often we look in vain. Will they come to us from the public school piano classes? We hope so. But until such a day dawns, there still exists a real need in teacher training for a vital and functional preparation in piano. The other day I asked a young, very vigorous teacher of band and orchestra this question: "What do you think of the need for piano preparation in music education?" "If you ask me" she said, "piano is music education!"

Global Music

A Postscript

SINCE publication of the article "Global Music—An Audio-Visual Approach to the 'One World' Concept" (Music Educators Journal, June 1947), more than 450 copies of the mimeographed outline have been distributed to music educators in forty-six states and four provinces of Canada. In response to many inquiries concerning additional sources for loan, rental and purchase of films for use in this one-hundred-per-cent audio-visual music appreciation course, it is suggested that the following agencies be contacted for catalogs:

Educators Progress Service, Madison, Wis.—Educators Guide to Free Films.

U. S. Office of Education, Washington, D. C.—Sources of Educational Films and Equipment, Circular No. 150.

British Information Service, 30 Rockefeller Plaza, New York 20.

Brandon Films, Inc., 1600 Broadway, New York 19.

French Cultural Services, 934 Fifth Ave., New York 21.

United World Films, Inc., 30 Rockefeller Center, New York 20.

Castle Films, 30 Rockefeller Center, New York 20.

March of Time, 369 Lexington Ave., New York 17 (Forum edition).

The films listed below, by units, have recently been added to the course of study and are highly recommended:

Unit One (USA)

Stephen Foster Melodies—Official Films, Inc.

Music in America—March of Time.

One World or None—Film Publishers, Inc.

Unit Two (British Commonwealth)

A City Sings—National Film Board, Canada.

Singing Pipes—National Film Board, Canada.

Instruments of the Orchestra—British Information Service.

Unit Three (Russia)

Young Musicians—Brandon Films, Inc.

Boundary Lines—International Film Foundation.

Unit Four (France)

Hommage a Bizet—French Cultural Services.

Unit Six (Norway)

Norwegian Folk Dances—DeVry Films.

Unit Ten (Italy)

Rehearsal (also used in Unit 14)—Bell Telephone Hour. Bread and Wine—International Film Foundation.

Unit Eleven (China)

The Rainbow Pass—Teaching Film Custodians.

Unit Twelve (Germany)

Myra Hess (Beethoven Sonata)—British Information Service.

The Sounds of Music—Coronet Films.

Unit Fourteen (Austria)

Eine Kleine Nachtmusik—Pictorial Films, Inc.

Metropolitan String Quartet—Pictorial Films, Inc.

Great Symphonies (Blue Danube)—Castle Films.

Unit Sixteen (Finland)

Sibelius—Sterling Films, Inc.

Finlandia—Sterling Films, Inc.

Additional copies of "Seventy-five Lesson Plans for Global Music" are still available. Send requests, with return envelope, to Paul E. Duffield, Northeast High School, Philadelphia 33, Pa. (State Chairman, "Films in Music Education," MENC).

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Cultural Tragedy in Our Schools

PAUL N. ELBIN

THE FATE of yesterday's ambitious plans for music instruction in today's public high schools is nothing less than a cultural tragedy.

The big, brass band is the villain. Little by little this seductive feature of public school music has drawn unto itself all the energy and talent that should be going into a variety of musical expression. The principal victim of this attractive and all-powerful monster is the school orchestra.

Now the choice is not simply whether to have a band or an orchestra or both. A good band — that is, one with good instrumentation, good choice of playing material, and good conducting — is an asset to any school or community. It adds color, glamour and zest to an athletic event. It can excite the interest even of the patrons who are not particularly interested in music. It can introduce youngsters to the delight of ensemble playing.

But, musically speaking, the band is a dead-end street. Despite the example of the Goldman band, it is the orchestra that has no limits to its possibilities for musical expression. To hear a Bach chorale played by a brass choir, or to hear "Les Preludes" or a Liszt Hungarian rhapsody played by the "symphonic" band, is surely a thrilling experience. Ultimately, however, an end is reached. Even the best of bands must confess its limitations. It cannot compete with a symphony orchestra for indoor, year-round audiences, and it simply cannot begin to do justice to a Schubert symphony or even a Dvorak Slavonic dance. While the brass section of the orchestra can equal a band in knocking your ears back with "Finlandia" the band must give up any attempt to create the mood of the "Siegfried Idyll" or the loveliness of a Mozart symphony.

The missing ingredient, of course, is the string section. That glorious tone of a string orchestra—violins, violas, cellos, and basses—cannot be imitated.

Let's give the so-called "brass" band its due. For marching, sports events, summer outdoor entertainment — it can be simply grand. Such are the service

bands in the Nation's Capital and countless college and municipal bands throughout the United States.

But because at its best it is still elementary compared with a first-rate orchestra, the band is, I repeat, a musical dead-end street. The boy or girl who learns to play in a high school band may have the capacity to interpret music at its highest and best. If so, sometime he will have to graduate from band to orchestra. If he can play a string instrument well, he will have no trouble. If he can play only a brass or woodwind instrument, he will have plenty of competition.

Because so many high schools have no orchestra at all, college orchestras and symphony orchestras are experiencing a desperate lack of string players. Let's be honest about this situation. The high school that permits its orchestra to die while its band flourishes is offering musically inclined pupils a shell of a program. (Note to typesetter: watch that word "shell"). Maybe more parents enjoy the bands; possibly the instrument makers and sellers can make more money selling band instruments; perhaps the "boosters' club" prefers noise — more or less controlled.

Nevertheless, the existence of a high school band does not prove that the school has a music program. Given the band (for, whether we like it or not, it will be with us always) a decent, basic music program in a high school must also include: (1) instruction in string instruments; (2) a balanced orchestra; (3) a program of music appreciation for all students; (4) an introduction to theory for all musically talented students; and (5) vocal ensembles for both boys and girls.

It's never too late to confess and start over again. This is an earnest appeal to parents, students, school administrators, school board members, and citizens in general to right a wrong. Unless the orchestra can take its place with the band in our high school music programs, the future for music in America is dark — tragically dark.



MENC STUDENT MEMBERS CHAPTER SIX

This picture of Carnegie Institute of Technology (Pittsburgh) Student Chapter Six taken in 1948 shows the majority of last year's sixty-two members. Of the 1948 group, thirty-two students renewed their memberships for 1948-49, and new enrollments have brought the total membership to sixty-three. Practically all of the music education majors who graduated from Carnegie Institute in '48 have also graduated to full active membership in the MENC.

News Notes

Arthur C. Becker, dean of the School of Music, DePaul University, has been elected to one of the six commissionerships of curricula of the National Association of Schools of Music. Dean Becker has headed the DePaul School of Music since 1922; in 1931 this institution became the first Catholic school of music to receive a membership in the National Association of Schools of Music.

Arnold Campana, supervisor of music at Niles, Ohio, is now associated with the American Book Company, Cincinnati Division, as specialist and consultant in music.

Henry R. Casselberry has been appointed head of the department of music at State Teachers College, Kutztown, Pennsylvania. He was previously director of senior high school music at Abington, Pennsylvania, as well as a prominent church organist.

Jules M. Collins, formerly manager of the Radio Division of the American Society of Composers, Authors and Publishers, has been appointed sales manager of that society. He succeeds Herman Greenberg, who has retired after thirty years of active duty at the Society's home office.

Walter H. Cupp, Jr., has resigned from his position with the Williamsport (Pa.) School District to accept the position as associate professor of music education at Western Carolina Teachers College, Cullowhee, North Carolina.

Norman Dello Joio has been commissioned by Nikolai Sokaloff, musical director of the Musical Arts Society of La Jolla, California, to compose a work for chamber orchestra to be performed in August 1949 as a feature of the Society's summer season. Since Mr. Dello Joio has an exclusive publishing contract with Carl Fischer, Inc., the score and parts of the new composition will be made available through this firm.

S. Kenneth Lotspeich is now head of the music department of General Beadle State Teachers College, Madison, South Dakota. He was secretary-treasurer of the Nebraska Music Educators Association from 1941-47.

Alpha Corinne Mayfield, dean of the College at Southern College of Fine Arts, has been appointed national chairman of Opera for Juniors for the National Federation of Music Clubs.

LaVerne Blake Odd, who previously taught music in Jefferson County, Kentucky, is now instructor of music education at the Utah State Agricultural College, Logan.

Extend sympathy. Colleagues and friends of J. Tatian Roach, head of the educational department of Music Publishers Holding Corporation, prominent worker in the MENC for many years, and twice president of the Music Education Exhibitors Association, join the Journal board and staff in extending to him their sympathy upon the passing March 14 of his beloved wife, Mary R. Roach.

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Do You Have the Answers?

FOR many years the headquarters office of the Music Educators National Conference has served as an information bureau and a medium of contact between inquirers and those who can supply the requested aids. This department in the Journal serves as an auxiliary to the MENC information service, and the questions printed here illustrate the varied types of inquiries received. All have been answered by mail with the help of MENC officers, committee chairmen, and others. Readers are invited to send their own answers to the headquarters office. Copies of letters received will be forwarded to the inquirers concerned, and answers of especial interest will be published in the Journal. Obviously, the purpose of this department is not to publish routine questions, but rather queries touching on subjects concerning which data, suggestions, or opinions from readers may serve to augment the information files, and enhance the service rendered through the Conference to the original inquirers and other interested persons.

MUSIC FOR BINET CLASSES

THIS YEAR for the first time we are making plans to teach music in the Binet classes for mentally retarded children of the Passaic (New Jersey) Public Schools. I shall be very grateful to you if you will be able to recommend proper materials and information which will help us to give the pupils in these classes some of the benefits of music.

To give you an idea of our set-up, George Boone, director of our Children's Bureau of Research and Guidance, says: "We have eight opportunity classes, five of them located at Number Two School, grouped largely according to chronological age: the primary group, ages six to thirteen, composed of boys and girls; two junior boys' groups, ages ten to fourteen; a senior boys' group, ages fourteen to sixteen, and a girls' group, ages fourteen to sixteen. At Memorial School there are two groups, a boys' group with age ranges from eleven to sixteen, and a girls' group with age ranges from eleven to sixteen. At Wilson Junior High School, we have one group covering the ages of the junior high school grades seven, eight and nine. This is a mixed group.

Placement is usually made in these opportunity classes when the individual intelligence quotient falls below seventy. Occasionally we include children with IQ's up to seventy-five. The enrollment in all these groups is limited by state regulation to fifteen. The groups are all in session each day from 8:30 a. m. to 2:30 p. m. including the lunch period, except at Memorial School where crowded conditions make it necessary to run a double session, 8:30 a. m. to 12:30 p. m. and 12:30 p. m. to 4:30 p. m.

—MAXWELL JARVIS, director of music education, Passaic (New Jersey) Public Schools.

[William R. Sur, chairman of the MENC Research Council, in answering this inquiry, said in part: The following studies have been made which may supply specific information in connection with the development of music in the opportunity classes you described in your letter.

(1) Peery, John C. "Music for Retarded Boys," a thesis completed at the University of Idaho, Moscow, 1942.

(2) Roth, Gertrude, and Small, Arnold. "An Experimental Study of the Development and Effect of a Program of Music Study on Mentally Retarded Children in the Public Schools," a thesis completed at the State University of Iowa, Iowa City, 1942.

(3) Martin, Helen. "A Comparative Study of Intelligence, Musical Capacity and Musical Achievement as a Basis for Music Curriculum Building in the Junior High School," a thesis completed at the University of Washington, School of Music, Seattle, 1935.

The references given above were taken from the Bibliography of Research Studies in Music Education.* It may be that the university libraries would per-

mit you to borrow these studies if you have your city or state librarian make a request for them through inter-library loan channels.

It would seem that to organize the music program for the opportunity classes as units in general music would be appropriate. The variety of activities that may be included in a general music class and the possibility of adjusting the class work to the needs and capacities of the children make such a class ideally suited to meet any objectives set up for this program. It appears to be the best starting place for an experimental approach to the problem.

In a school system with which I am familiar, use is made of the standard music texts published for rural schools rather than attempting to fit the regular music texts into the offering. This school system makes considerable use of the rhythmic activities. Rhythm and melody instruments have been used with satisfactory results. Many mentally retarded children have had fruitful experiences with real instruments, and I do not believe that there would be any reason to exclude them from the instrumental program.

In my opinion, music should have much to offer the child in the opportunity class, and it would be a real service if readers of the Journal considered the challenge before you, Journal readers who have met or are meeting the same problem might be willing to write you of the music they offer the children in the opportunity classes of their schools. The Research Council is to be asked to consider this study as a project for study.]

Piano Tuning. We are planning to offer a course in Piano Tuning and Repair next year. Do you know of any colleges or universities which offer such a course? We would like some advice as to semester hours of credit, time allotment, cost of operation, etc. We would appreciate any information along this line immediately, as we now are about to set up the yearly catalog.—R. A.

[State College, Pennsylvania, has such a course. Hummel Fishburn, head of the music department, in writing about the course, says in part: "About two years ago we added to our staff an instructor in wind instruments who also is qualified as an experienced piano tuner and repair man. . . The idea of the course was not to turn out professional piano tuners but rather to give music teachers enough knowledge about the subject so that if they should take

*William S. Larson, a member of the Research Council, recently completed a revision of the Bibliography. The new edition, soon to be available as an MENC publication (\$2.00 postpaid), may contain further references that would be of use to Mr. Jarvis and others interested in this important phase of music education.

jobs in cities some distance from the metropolitan areas and should need some tuning done when it might be impossible to get professional tuners, they could do emergency jobs on their pianos. As a result of this philosophy, the course is not offered for college credit but as an extracurricular undertaking for those who wish to avail themselves of the opportunity. The instructor uses his own tools and provides a small kit of the most necessary items for those students who desire to purchase such kits."

Readers who know of such courses are invited to supply information for R. A., who is chairman of the Fine Arts Division of a Midwest State Teachers College.]

Is Cornet Easier to Play than Trumpet? It has always been my belief that a Bb cornet is easier to play than a Bb trumpet, other things being equal. Someone recently made a statement to the contrary. It had been explained to me that the cornet is easier because of its 2/3 conical tubing as compared to the trumpet's 1/3 conical tubing. Is a conical or a cylindrical tube, as employed in the manufacture of musical brass instruments, easier to play on? —R. I. S.

[Vincent Bach, president of the musical instrument corporation that bears his name, wrote R. I. S. as follows: No one can give any definite assurance that either the Bb trumpet or the Bb cornet responds easier for there are no arbitrary laws defining the construction of either of these instruments. Every band instrument manufacturer makes trumpets and cornets of different bores and, generally speaking, a smaller bore instrument responds easier than a larger bore. The same applies to trumpets. Considering the playing response of an instrument from the standpoint of flexibility, however, it will be found that because of the conical bore the cornet enables the player to slur notes easier and will probably give him more endurance for coloratura work, especially in a concert band where cornets do work similar to the violins in the orchestra. The trumpet is used more or less for staccato playing, for attacking heavy notes in the symphony orchestra as the tones are easier to hold and do not slur off into the next note as easily as on the cornet.]

Doctor of Music. Where could I obtain a list of the universities in the United States which offer the degree of Doctor of Music?—G. B. A.

[The degree Doctor of Music is usually given honoris causa in the United States, and the recognized colleges and universities do not look with favor on the granting of that degree on any other basis. In the American Supplement of Grove's Dictionary of Music and Musicians (revised 1935), the following statement is found: "Canadian universities tend to follow the English practice of giving musical degrees only upon examination of 'exhibition.' Composition figures more largely with them than with institutions in the United States." I believe that Toronto and McGill Universities in Canada have the degree granted to those who by examination or "exhibition" have met the established requirements.]

Since no list of colleges and universities in the United States offering a doctorate in music is available, we

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checked through the Bibliography of Research Studies in Music Education 1932-48, which is soon to be published by the Conference, and from that source the following list was compiled. It is not complete and may not be entirely accurate. Perhaps readers will help extend the list.

Stanford University, California, Ed.D., Ph.D.
University of California at Berkeley, Ed.D.
Northwestern University, Evanston, Illinois, Ph.D.
Michigan State College, East Lansing, Michigan, Ed.D.
University of Michigan, Ann Arbor, Ph.D.
State University of Iowa, Iowa City, Ph.D.
University of Kentucky, Lexington, Ph.D.
University of Minnesota, Minneapolis, Ph.D.
Teachers College, Columbia University, New York, Ed.D., Ph.D.
Eastman School of Music, University of Rochester, New York, Ph.D.
New York University, School of Education, New York City, Ed.D.
Duke University, Durham, N. C., Ph.D.
University of Cincinnati, Teachers College, Ed.D., Ph.D.
Pennsylvania State College, State College, Pa., Ed.D.
University of Pittsburgh, Pa., Ph.D.
George Peabody College for Teachers, Nashville, Tenn., Ph.D.
University of Texas, Austin, Ph.D.
University of Wisconsin, School of Music, Madison, Ph.D.
Harvard University, Cambridge, Massachusetts, Ph.D.

—William R. Sur, Chairman, Music Education Research Council.]

Curriculum Study. The Rhode Island Music Festival Association and the Rhode Island Music Educators Association have set up a joint committee to study music teacher and music supervisor curriculum leading to state certification which is offered by the Rhode Island College of Education. One section of my motion adopted by both associations empowered the committee to compare the Rhode Island College of Education curriculum and requirements with those recommended by the Music Educators National Conference and any other curricula or requirements the committee desires. The Music Education Source Book contains helpful material and suggests further material which would help the committee carry on its study. If you have any additional material collected since 1947, I would appreciate knowing about it.—Townley S. Bowser, president, Rhode Island Music Festival Association.

[The material contained in the Music Education Source Book is the latest information compiled by the MENC committees on curriculum or requirements for the music teacher. A bulletin on "Teacher Training and Certification," written by Irving W. Wolfe and Russell V. Morgan, members of the Music Education Research Council, is in the final stages of compilation and will undoubtedly be printed in the near future.

As you perhaps know, curriculum committees are now at work in the seven levels of music education, pre-school through college, but to date no reports have been issued by the committees for general distribution.

The booklet on "Music Education of School Music Teachers" may be secured from the National Association of Schools of Music. We suggest your writing Secretary Burnet C. Tuthill, College of Music, Memphis, Tennessee. The material on "Music Education of School Music Teachers" adopted at the St. Louis Conference in 1944 is being forwarded to you.—Ed.]

Central Music Library. We are going to gather together all our material — by way of records and vocal and instrumental music — into one central music

library in our junior college. Do you have any bulletins or other aids which would help us in doing this? Any suggestions would be greatly appreciated. —M. J.

[The Music Publishers Journal, May-June 1946, contains several articles on music libraries. The Selmer Music Library Manual, by Melvin L. Balliett, published by H. & A. Selmer Incorporated, Elkhart, Indiana, is primarily for sheet music and collections of bands and orchestras, but it may prove to be of some use to you. You will probably want to get in touch with the Music Library Association for more information. Their address is: Music Library Association, c/o Mary R. Rogers, Music Division, Library of Congress, Washington 25, D. C.—Jane Finner, Department of Information and Advisory Services, American Library Association, Chicago.]

Music and Medicine. Several readers have asked for information regarding the Music Research Foundation, Inc. The following data is supplied by the Chairman of the MENC Committee on Functional Music.

The purpose of the Music Research Foundation, Inc., is basic research in the use of music as an adjunct to medicine. The Foundation's 1948 research program consisted of specific projects designed to serve these purposes: (1) Collect information and coordinate the efforts of those now engaged in diversified activities related to the use of music as an adjunct to medicine. (2) Begin basic scientific research which will yield additional data in these and other promising areas. (3) Apply music as an accessory therapeutic tool as extensively as possible on the basis of reliable known techniques, and (4) Train a nucleus of technicians in readiness for more extensive development of the field in the near future.

The specific projects outlined here are being undertaken first because they are prerequisite to more advanced research and are the logical forerunner of hospital projects in the use of music with patients. Other projects are ready and will go into operation as additional funds become available. The 1949 program will point the way to the most promising areas for future investigation. Very favorable research locations and facilities have been offered, and additional funds which become available will be used to finance an Institute of Clinical Research in the use of music as an adjunct to psychiatry. The address of Music Research Foundation, Inc., is 1621 Connecticut Ave. N. W., Washington 9, D. C.

Readers interested in the subject should review the comments on functional music in previous issues of the Journal, particularly the item by Dr. E. Thayer Gaston in the January 1949 installment of this column.

More About Functional Music Training. May I call attention to the syllabus of training given here by Musical Guidance and accredited fully by the Boston School of Occupational Therapy, the oldest accredited school of occupational therapy in the United States approved by the American Medical Association. The current term presents this training here for the sixth time it has been offered in the past ten years. Musical Guidance has a research division which devotes most of its time and virtually all of its funds to studying prob-

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quire that this work be done in their own institutions, or transferred from similar institutions. We all require clinical training under medical supervision for our students. Our program of training is oriented toward Occupational Therapy as one of the therapeutic media.

—Arthur Flagler Fultz, director, Musical Guidance, Boston.

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From Readers

Who Will Answer?

I AM A PRIVATE TEACHER, and I have belonged to the MENC and the state music educators association for the past three or four years. Just a short time ago I received notice that enrollment was due for 1949. May I ask a few questions which are not clear to me.

(1) What good is my membership in this organization when I am given none of the privileges extended to other members? Yes, I get the magazine and read about all of the honors bestowed. But yet when one of my pupils wants to be entered in the annual contests, I have to get the permission of the high school music instructor who says that my pupil does not belong to his band or orchestra and so he cannot go to the contest. Or, if my pupil is a member of the school band or orchestra, then preference is given to the instructor's pupils and no attention given to my pupil. I have to get the entrance blanks (not from him) and hound the instructor until he sends in the entry.

(2) I have sent quite a number of pupils to the contests, but it does not soothe my soul to have to knuckle down to this music instructor who before and after the contests takes all the credit for the splendid work of my pupils. Is there anything done in regard to music education as you term it except for the high school instructors, or does this organization promote music education outside of the schools such I have outlined above? Your views would be appreciated, and I would like to know the benefits my pupils or I would derive from further membership in the MENC.—R. H. P.

Serious Abuse Noted

I HAVE COME ACROSS an abuse which needs something done about it, but it is not a one-man job. To me it is a serious matter, and no doubt it can be corrected.

In a variety store, I heard children's records advertised for sale which were sung in a voice quality entirely unsuited for children. The songs were of the nursery rhyme type and no doubt will be heard and imitated by children of pre-school age. The voice was of a quality which we have to train some children away from in the early grades.

Our job is hard enough without this new obstacle, unthought or otherwise, which has been presented through probably entirely commercial motives. I don't know exactly what steps can be taken to abate this new danger, but I do know that the National Association of Teachers of Singing a few years ago was able to quell a questionable campaign of advertising voice lessons by mail.

This type of record is such a pernicious and insidious thing that it might do irreparable harm to children of pre-school age before we in the schools have a chance to do anything to check it. The best defense probably would be to educate the public against buying such an article. But that, if it were possible, would take time, and the menace is already upon us. Censorship would be difficult to establish, although we have it in regard to movies and some other

things which affect the general welfare of the people. Not many people have enough idea of the importance of the child voice to be interested in our problem. Also, not many people pay attention to the reports of evaluating bureaus.

A still worse development is the attitude some who are known as music educators have taken on the matter of the child voice. I have on my desk a booklet which accompanies a rural school song book referring to children with "naturally low voices"—a thing which does not exist. These authors may welcome the advent of the records in question!

It might be possible to counteract some of the possible ill effects if each member of the MENC could be warned against the danger and ask to use his influence against it. It also might be possible to devise some sort of magazine publicity, such as an article in *Readers' Digest*, which would reach many people in the consumer ranks.

—LEE HARDY, *State Normal and Industrial College, Box 461, Ellendale, North Dakota.*

Mr. Winslow, I Slightly Disagree

MUSICAL MEMORY is desirable, even necessary in many instances, but the line must be drawn somewhere as to how much music should be memorized and which music should be memorized.

Let me here state that I enjoyed Robert W. Winslow's article, *The Psychology of Musical Memory* in the January issue of the JOURNAL. He had some well-founded and substantiated points. His "Suggestions for Directing Memory Work" were most excellent. I disagree with him only as to where the memory line should be drawn.

The article in discussion stresses that individuals would find memory of music to be highly advantageous; to this most of us will subscribe. Not so with memorization by larger groups. As a general rule I would exempt bands, orchestras, and choirs from memorizing music. Each of these groups perform (or at least should perform) a large number of compositions each year. Trying to memorize a sizable repertoire is conducive to "faking" parts—the melody overshadows the harmony because the harmony is not as easy to memorize. And, for some untenable reason, directors usually place the least experienced performers on second and third parts, leaving the strongest musicians carrying the melody. Certainly all musicians should know their parts well enough to play relaxed and keep one eye on the director. But memorize them? No! I do not believe a number needs to be memorized to be played with understanding.

Choir directors will be the first to disagree with my last paragraph, and to some extent they have good reason. Choral music in its present printed form is too awkward to use while concertizing. Until choral people abolish the outmoded past-century method of printing every part on every page, they will have little choice but to have their choirs and choruses memorize all concert music—at the sacrifice of developing a smaller repertoire. That choral music will soon be published with parts separated (a very small portion of it is now) instead of in score form is not likely. Publishers are not anxious to republish all of their music, and tradition-bound choral directors—well, let's drop it.

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cessful marching bandmen find it expedient to memorize their music . . ." appears to be a camouflage. If you used "expedient" as a synonym for "practical" I shout *No!* The number of "successful" marching bands that memorize their music for marching routines can be counted on the valves of my old E-flat cornet. The next time a band director tells you that his band memorizes all marching music, you can bet your 1942 sugar ration book that: (a) the band, from piccolo down to sousaphone, plays the melody; (b) the band plays the same marches and special music for each football game; or (c) the band members are all geniuses. (I know, it's geni.)

As you say, Mr. Winslow, "Music which has been satisfactorily memorized has been thoroughly learned" (and I would accent the word "satisfactorily"), but a number may be thoroughly learned, especially by a group, and still not be memorized.

Pianists may memorize their recital numbers, the divas may memorize their arias, Toscanini may direct five hundred symphonies by memory (incidentally, he does so because he is near-sighted, not for display) — but personally, what time I have to spend in rehearsing my groups I want to use by stressing music reading, not memorizing.

—KENNETH BERGER, *Instrumental Music Department, Princeton (Indiana) City Schools.*

Current Library Acquisitions. Richard S. Hill, reference librarian of the Music Division of the Library of Congress, considers five important autographs to be the most outstanding of autograph compositions and letters acquired by the Library in the past fiscal year.* The manuscripts, all major works by major composers, were secured in January 1948 through the kindness of Mrs. Gertrude Clarke Whittall for addition to the Gertrude Clarke Whittall Foundation Collection and were formerly in the famous Wittgenstein Collection in Vienna. They are: Johann Sebastian Bach—Cantata No. 10, "Meine Sell' erhebt den Herren," composed around 1740; Joseph Haydn—Symphony in C Major, No. 90, full score, composed around 1788; Wolfgang Amadeus Mozart—Concerto in A Major for Violin and Orchestra, K.V. 219, dated 1775; Wolfgang Amadeus Mozart—Piano Concerto in B flat Major, K.V. 238, dated 1776; Ludwig von Beethoven—Sonata fur das Hammerklavier in E Major, Op. 109.

Mr. Hill states: "The Music Division has been particularly fortunate in its friends during the recent years and hopes that the custom of saving letters of outstanding figures in our musical life will continue and that the collections will be given to the Library for preservation." Among the autograph letters recently received are many documenting the American scene.

Music educators are becoming increasingly aware of the many fine services performed by the capable staff of the Library of Congress, Music Division. It must be remembered that this report by Mr. Hill covers only one of the valuable services performed by the staff of this great library.

—William R. Sur

*Music educators will be interested in reading Mr. Hill's full report in *The Library of Congress Quarterly Journal of Current Acquisitions*, Volume Six, November 1948, Number One.

Bulletin Board

CONTINUED FROM PAGE TEN

the Transylvania Music Camp, Brevard, North Carolina, whose 1949 season is from June 23-August 7. Voice students and instrumentalists between twelve and twenty years of age may obtain application blanks from Mrs. Louise Young Workman, chairman, 445 Beaumont Ave., Charlotte, North Carolina, or from State Federation presidents. The closing date for filing applications is May 1.

Partial scholarships in piano, violin, voice, or organ are being offered at the Chautauqua (New York) Music School. Available to students between the ages of fourteen and twenty-five, these Kate Chase scholarships are for \$60 each, for tuition, with the Chautauqua Institution providing room and board in Chautauqua dormitories to the winners. Auditions will be held at Chautauqua July 8-9. Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Arizona, is chairman of the scholarships.

The Federation is again granting three partial scholarships of \$100 each at Interlochen to applicants from any state classified in voice, piano, or any orchestral instrument filed before April 1. While students in the college division are not definitely disqualified, it has been the policy of the Federation to award these scholarships to boys and girls of high school age.

Leadership Report. An eighteen-page report of the Second Conference of Leaders in Elementary Education at Washington, D. C., May 20-22, 1948, is available from Bess Goodykoontz, Director, Division of Elementary Education, Federal Security Agency, United States Office of Education, Washington 25, D. C. Journal readers who enjoyed the article "Promoting a Better Elementary Music Program," by Glenn Gildersleeve, in the November-December issue, will have an especial interest in this Federal Security Agency publication.

J. Fischer and Bro., music publishers, celebrated their eighty-fifth anniversary April 4. Founded in 1864 in Dayton, Ohio, by Joseph Fischer, father of Carl Fischer, the current president, the firm originally specialized in religious music but, in the intervening years, has added to its catalog music of all types. In 1875 the business was moved to New York and in 1906 was incorporated under the laws of the State of New York. Many distinguished and internationally known composers have had their works published by this house, among them: Deems Taylor, Daniel Gregory Mason, William Grant Still and the late Pietro A. Yon.

Music Composition Project. Plans are being made in Louisiana for the selection and presentation next November of an original composition for concert band written by a Louisiana high school student. High school students verified as bona fide by their school principals may submit original compositions of form to be determined by each student. (It is suggested that the length be from three to five minutes.) Not more than two students

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may collaborate, and they may receive help in harmonization and arrangement of the compositions. Band arrangements with complete conductor's scores and parts should be submitted, without identifying marks, to the office of the State Department of Education in Baton Rouge by 10 a.m. October 24, 1949. Decisions by recognized musicians will be final, and future disposition of the compositions submitted will be determined by the State Department of Education.

Rochester Philharmonic Orchestra has signed an RCA Victor recording contract, the second recording contract for this orchestra. Erich Leinsdorf has completed his second season as permanent conductor of the orchestra and has renewed his contract for 1949-50. The Rochester Civic Music Association is believed to be the largest community music organization in the country, with more than 12,000 subscribers.

Carl Fischer, Inc., Chicago, has named Sidney and Irving Harris as co-managers. They succeed their father, Samuel D. Harris, who passed away suddenly on December 21. Sidney Harris has been for many years in charge of the retail division of the Chicago firm, while Irving Harris has been in charge of the wholesale department.

The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, has been engaged for the musical portion at the international Goethe Convocation June 27 to July 17 in Aspen, Colorado. A complete program of Goethe-inspired music, plus other outstanding music of Goethe's era is planned to commemorate the bicentennial of the birth of the German poet-philosopher. Robert M. Hutchins, Chancellor of the University of Chicago and Chairman of the Goethe Bicentennial Foundation sponsoring the Convocation, says the selection of the symphony was the first in a series of appointments of internationally famous musical artists who would present concerts at the Goethe celebration. Another prominent feature of the Goethe Convocation will be a re-examination and re-interpretation of Goethe's thinking on science, social thought, religion, world literature, and the humanities in their relation to 20th Century problems, according to Dr. Hutchins. He stated that a group of the most distinguished leaders of contemporary thought, scholars and renowned literary figures from all over the world will be invited to participate in lectures, round table discussions, and symposiums at the Convocation.

Memorial Fellowship. The University of Illinois announced the eighteenth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship which yields a sum of \$1,000 to be used by the recipient toward defraying expenses for one year of advanced study of the fine arts in America or abroad. The fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions whose principal studies have been in music, art, or architecture. Applicants should not exceed the age of twenty-four, although in the case of very promising candidates, the Fellowship Committee may deviate slightly

from this provision. Veterans may deduct the amount of time spent in service. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois. Applications should reach the fellowship committee not later than May.

Theodore Presser Company recently announced that Wilfrid Pelletier, distinguished conductor of the Metropolitan Opera, has been appointed chief music advisor. He will be responsible for all professional calibre music of the Presser, Church, and Ditson catalogs and will maintain a studio and staff in the Metropolitan Opera House, New York City, where musicians may secure counsel.

The Presser Company has also announced the appointment of Richard C. Newbold, Jr., to the position of assistant to the president. Mr. Newbold, who in student days played with the Chapel Hill Symphony Orchestra and the University of North Carolina Band, was formerly assistant advertising and promotion manager of Holiday Magazine and then the Philadelphia representative of Alco-Gravure, Division of Publications.

Robert H. Rabe, who has acted as general sales manager of the Presser Company, has become sales manager of the Professional Division, and Clarence A. Foy has become sales manager of the Dealer Division.

Fourth International Chopin Contest for Pianists is outstanding among the many events being conducted on a world-wide scale in commemoration of the 100th anniversary of the death of Poland's greatest composer, Frederic Chopin. Persons between the ages of sixteen and thirty-two who have completed musical studies of high standing or have performed publicly are invited to participate in the contest, which will be conducted in Warsaw September 15—October 15. Ap-

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The Centennial festivities, which started February 22, the date of Chopin's birth, in Zelazowa Wola where he was born, include a series of concerts in which all his works will be played in the largest cities of Poland on through October 17, the date of Chopin's death. Another important event besides the International Chopin Contest is the publishing of a revised edition of Chopin's works collected and edited by Ignace Paderewski. For full particulars and contest rules, readers may write The Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th St., New York 19.

Music Press, Inc. announces that Carl Fischer, Inc., 56 Cooper Square, New York City, has been made the exclusive selling agent and distributor of their catalog in North America.

Robert Shaw, director of choral activities, Juilliard School of Music, conducted Peter Mennin's fourth symphony, "The Cycle," in its world premiere March 18 in Carnegie Hall, New York City, in his last appearance of the season with the Collegiate Chorale. Mr. Shaw will be on leave from Juilliard to spend the summer studying in Europe. Next season he plans to take his professional chorus, the Robert Shaw Chorale, on tour. "The Cycle," which is based on the notion of man's existence viewed as an ever-recurring cycle, is unusual in that both chorus and orchestra are maintained on a level of equal importance throughout all movements.

University of Wisconsin will hold its twentieth annual music clinic for high school students and high school band, orchestra, and choral directors July 5-August 14. The all-state band conductors' conference will meet from July 5-24, and the all-state orchestra and choral directors' sessions will be held simultaneously from July 26-August 14. The state high school orchestra and choral groups will combine their efforts in presenting a music festival August 14.

Michigan School Vocal Association is sponsoring its annual Solo and Small Ensemble Festival April 30 and its Choir and Glee Club Festival May 14 at Michigan State College, East Lansing. Entry blanks for the festivals must be postmarked before April 18 and May 2, respectively. William R. Sur, Music Department, Michigan State College, is chairman of the Choral Festivals.

Minnesota Music Educators Association at its annual mid-winter clinic elected the following officers for two-year terms beginning May 1, 1949: President—Harriet Nordholm, 204 W. Mill St., Austin; secretary-treasurer—Earl Bohm, St. Louis Park; vice-president (orchestra)—Floyd P. Barnard, 2733 Inglewood Ave., Minneapolis 16; vice-president (band)—Daniel Campbell, Brainerd; vice-president (vocal)—Frederick A. Schmidt, St. Olaf College, Northfield; vice-president (community music)—Sidney Suddendorf, Rochester; vice-president (rural and elementary)—Florence E. Williams, Worthington. Miss Nordholm was previously vice-president in charge of rural and elementary music. Carl O. Thompson, retiring president, will serve as a member of the Board.

Authors

HELEN PAULA ALKIRE (page 26), assistant professor of physical education, Women's Division, and director of dance, Ohio State University, Columbus, where she has been prominent for her part in developing the Choral-Dance-Theatre; member and active worker, National and Midwest District Dance Sections, American Association of Health, Physical Education, and Recreation.

JOHN E. BRASLIN (page 30), editor and educational consultant, Teaching Film Studios Inc., a subsidiary of the Motion Picture Association of America; ex officio member, MENC Special Study Committee on Education Films.

MEYER M. CAHN (page 17), director of band and orchestra, instructor of theory and music history, City College of San Francisco, Calif.; member, AFM Local Six, San Francisco and Local Forty-seven, Los Angeles; member, Author's League of America.

CHARLES M. DENNIS (page 15), director of music, San Francisco (Calif.) Public Schools; national president, MENC, 1948-50; MENC Board of Directors, 1944-48; chairman, Editorial Board, 1942-48; member, Research Council, 1940-46; first president, California School Music Conference; president, San Francisco Musicians, three terms.

LOUIS H. DIERCKS (page 26), professor of music, director of the division of choral and church music, Ohio State University, Columbus, where he was important in founding and developing the Choral-Dance-Theatre; chairman, Ohio Chapter, Hymn Society of America and advisory board member of the National Hymn Society; advisory board member, National Association of Choir Directors.

JACKSON K. EHLERT (page 47), on leave of absence from Duluth Branch of the University of Minnesota to work on doctorate in education at the University of Colorado, Boulder; board of directors, Minnesota Music Educators Association; former president, Duluth Music Teachers Association.

PAUL N. ELBIN (page 52), president, West Liberty State College, West Liberty, W. Va.; music editor and record reviewer, the Wheeling News-Register; president, West Virginia Intercollegiate Athletic Conference since 1944; dean of the Wheeling Chapter, American Guild of Organists, 1945-47; author, lecturer, radio conductor and moderator.

VANETT LAWLER (page 34), MENC associate executive secretary; is MENC representative at National Education Association Headquarters, Washington, D. C., and liaison with the United States Office of Education and other governmental departments and agencies, and the Pan American Union. See footnote on page 40.

T. SMITH McCORKLE (page 33), dean, School of Fine Arts and chairman, Department of Music, Texas Christian University, Fort Worth, Texas; Southwestern chairman, MENC Project on String Instruction; Southwestern coordinator, college and university curriculum consultants; vice-president, Texas Music Teachers Association; secretary-treasurer, Music Division, Texas State Teachers Association.

BETH McLELLAN (page 19), supervisor of music, Riverside (Calif.) City Schools; member, Mu Phi Epsilon; assistant professor of music education, Michigan State Normal College, 1944-47.

NORMAN C. MOHN (page 38), head, instrumental department, Fairmont State College, Fairmont, W. Va.; member, Instrumental Committee, West Virginia Music Educators Association; bandmaster in United States Marine Corps; working on doctorate at University of Texas, Austin.

GLADYS TIPTON (page 20), professor of music education, University of Tennessee, Knoxville; special music consultant, State Department of Education, Tennessee; author, editor, lecturer.

JOSEPHINE STODDARD WALLER (page 48), instructor in elementary and music education and piano, School of Music, University of Michigan; member, Mu Phi Epsilon and Pi Kappa Lambda.

W. EARL WHITAKER (page 24), director of curriculum and research, Redwood (Calif.) City Schools; previously elementary school principal for nine years; leader in civic and music activities.

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